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SCHILLINGS DISMISSAL ROUSES UNANIMOUS PROTEST

Kleiber and Klemperer, Unger and Fried Dispense Symphonic Fare—I. S. C. M. Active Again—Stravinsky Offers His Own Wares

BERLIN.—A sensational occurrence is agitating the musical circles of Berlin. Max von Schillings, director of the National Opera, has been suddenly dismissed by the Prussian Ministry of Culture though his contract still has four years to run. This explosion is the outcome of a long campaign against Herr von Schillings. The entire Berlin press and musical public seem to side with the Intendant. It is impossible, within the compass of a short report, to go into the details of this complicated story. Schillings declares that he will defend his rights and will bring a law-suit against the minister. The entire opera-house, singers, orchestra, workmen and employees of all kinds unanimously declare their approval of Schillings' action and have resolved to assist the director in his combat with all the means at their disposal. Indignant articles against the minister and his two chief advisers in this scandalous affair, Prof. Kestenberg and Dr. Selig, have filled columns in nearly all the Berlin papers these last days of November. Paul Bekker, formerly musical critic of the Frankfurter Zeitung and at present opera director in Cassel, is said to be the government candidate. Schillings has already quit his post, and Franz Winter, director of the state theater administration, with the musical director Kleiber will carry on the management until the time comes when the case is definitely settled.

The excitement of the press is so great that the minister thought it advisable to invite its representatives to a conference of two and a half hours, in order to explain in detail why Schillings must be dismissed. This conference, which the writer of these lines attended, was violent and agitated, but the minister's reasons for his action were unconvincing. Both the state parliament and supreme court will have their say in the matter.

Otto Klemperer, on his way to Russia, stopped in Berlin for several days and gave us a performance of Beethoven's ninth symphony, which deserves to be called memorable. Hardly ever do I remember having heard this monumental score rendered so impressively. Klemperer's great art of conducting was especially evident in the manner with which he made this well-known masterpiece appear new and fresh, without, however, doing violence in the least to Beethoven's text. The secret of his mastery seems to lie in the fact that he limits himself to bringing out what is in the music of Beethoven and does not try to stamp his own personality on the work. The Philharmonic Orchestra, the Kittel Chorus and the solo quartet (Johanna Klemperer, Olga Eisner, Gunnar Graarud and Wilhelm Guttman) went far beyond their ordinary capacities under the magic wand of this irresistible leader who is soon to be heard in New York City as guest conductor of the New York Symphony Orchestra.

FRIED LEADS THE BERLIOZ REQUIEM

Among choral concerts, Siegfried Ochs' performance of Berlioz' Requiem, with its powerful tone painting of the last judgment, must be mentioned first. This score has not been heard for many years in Berlin. Another choral evening was the good, though not extraordinary performance of Bach's B minor mass by the Singkademie, conducted by Georg Schumann, with Lotte Leonard, Luda Mysz-Gmeiner, Paul Bauer, and Prof. von Raatz-Brockmann as soloists. By the way, the entire Singkademie chorus has just received and accepted an invitation to give a series of choral concerts in Italy in February and March, 1926.

UNGER AND FRIED

Dr. Heinz Unger continues the series of concerts given by the Society of the Friends of Music. Handel's Samson had been chosen for the second concert, in which Dr. Unger again gave evidence of his uncommon talents as a conductor.

Oskar Fried's Sunday concerts are continuing successfully. His last program consisted of Mendelssohn's Italian symphony (coming into favor again after having been out of fashion for many years), a section of Ravel's orchestrally interesting music to Daphnis and Chloe and Moussorgsky and Mahler songs with orchestral accompaniment, sung by the famous Scandinavian bass, Helge Lindberg.

I. S. C. M. REORGANIZES

The German section of the I. S. C. M. has lately been reorganized. Wilhelm Furtwängler has been chosen president in place of Prof. Weissmann, whose term had expired. A local Berlin chapter has been formed, and has entrusted the arrangement of concerts to a committee consisting of Philipp Jarnach, Max Butting and Hugo Leichtentritt. They selected for the second concert some piano compositions of Busoni; a new sonata for violin solo, op. 17, by Emil Bohnke; Bela Bartok's set of eight Hungarian folksongs, and the sonata for violin and piano, op. 2, of Kurt Thomas, the young Leipzig composer whose Mass had such an unqualified success at the Kiel festival last summer. Bohnke's sonata is highly interesting from the violinistic and musical point of view and a thoroughly original contribution to this

genre. Thomas' sonata, written by a youth of nineteen, shows surprising skill and maturity, following the direction pointed by Reger, without losing itself in mere imitation. Bartok's folk songs are a real masterpiece, charming the ear by the expressive beauty of the genuine Hungarian melodies, as well as by the clever, picturesque and highly effective treatment of the piano accompaniments.

STRAVINSKY OFFERS HIS WARES

Igor Stravinsky has given a concert here which proved disappointing in several respects. Instead of offering his



Photo by Lumiere

MME. CHARLES CAHIER

the distinguished international contralto, returning from Europe in October after a summer devoted in part to concert work and to operatic appearances in the leading European houses, resumed her work as a member of the faculty of the Curtis Institute of Music, Philadelphia, and immediately began a busy concert season. The most notable feature of this is the series of four brilliant recitals which she is giving at Aeolian Hall, New York. In all of these she is introducing interesting novelties and composers not hitherto known to American audiences. The second recital of the series will be given on Saturday evening of this week, December 19.

new works of importance, he appeared to be acting as a traveling salesman or agent for his old compositions, rehashed in various kinds of arrangements, which from an artistic standpoint seemed entirely superfluous. Stravinsky himself played the piano, assisted by Alma Moodie and Giovanni Bagarotti, violinists, Adolf Mützelburg clarinet and a very bad singer, Rita Kitten.

ERICA MORINI RECITAL

Erica Morini's violin recital was an entire success and confirmed the impression made at her first appearance in

Berlin with Bruno Walter. The public was fascinated and the press is no less enthusiastic in praising her altogether exceptional faculties. DR. HUGO LEICHTENTRITT

JEWELS OF THE MADONNA GIVEN FOR FIRST TIME AT THE METROPOLITAN

Mme. Jeritza and Martinelli Star in the Principal Roles—Danise, Telva, Bada Complete the Excellent Cast—Chorus Especially Fine and Scenery Magnificent

Ermanno Wolf-Ferrari (who, by the way, was christened plain Hermann Wolf), did not write Der Schmuck der Madonna (The Jewels of the Madonna), of his own volition. I give it the German title, for it was written at the insistence of an Austrian publisher and first produced—in German, of course—at Berlin, with the second production following only a few days later at Munich. This was in 1911. He had written several operas before this, light in character, charming in music, all well received, but none long-lived. So Josef Weinberger, Vienna publisher, who like publishers elsewhere judge the art value of any work by the amount of money it turns into the coffers, kept at Wolf-Ferrari until he consented to take a fling at the realistic. Being an experienced musician, with a flare for the stage—as he has proved in his other works—he did a thorough job. But he did not care for the result himself, and went back to his other manner at once.

I Gioielli della Madonna (that's what they gave at the Metropolitan Opera for the first time last Saturday afternoon) has a vulgar, brutal story and a score that is never very distinguished; but both are always effective. There is something interesting going on on the stage all the time and the principal character, Maliella, is a crack role for a vocally and histrionically gifted prima donna. That is the reason the Metropolitan took the work up for the first time—to provide a new role for Mme. Jeritza.

The Jewels of the Madonna is disliked by Italians, who say it slanders the Neapolitans; it is not favored by the Catholic Church, since its plot hinges on the stealing of the jewels from the sanctuary of a church; hence it has been done only once in Italy, at Turin. Nor has it played a prominent part in repertoires elsewhere. Probably the United States has seen as much of it as any other country. The Chicago Opera did it with Carolina White as Maliella; it has done it in recent years with Rosa Raisa in that same part; the short-lived Century Opera did it in English; even Milton Aborn did it at the Park Theater with sixteen men in the orchestra for a score that calls for three extra instruments in the woodwind alone.

It was a pity that Wolf-Ferrari could not have been at the Metropolitan premiere of the work to see it, for without question as a production it exceeded any the opera has previously had. The scenery, by Antonio Barescagli, of Milan, was the best set he has ever prepared for the Metropolitan. The first act had a convincingly true bit of the poor quarter of Naples and the second—evening in the courtyard of an old villa on the shores of the Bay of Naples—had real atmosphere. The stage management of the crowds, arranged by Willem von Wymetal, provided at the close of the first act as fine a spectacle as I have ever seen on the operatic stage. The scene of the Cammerists in the third act was also well handled, although the stage was a bit over crowded for the best effect, something that often happens at the Metropolitan owing to the size of the chorus.

Now for the cast. Maria Jeritza, even with a very dark red wig, suggested nothing Italian in appearance. There was nothing Latin in her face, her figure or her movements. But she did suggest the character of the wayward, impulsive, passionate, wilfully bad Maliella. She sang the dramatic music—melodramatic, it often is—superbly. She acted with tremendous intensity and spirit. In the face of a partner, Danise, who walked through the part as if he were afraid he would get his clothes dirty, she rose to great dramatic heights in the scene at the gate in the second act. In a word,

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FRANCHETTI'S NAMIKO-SAN HAS PREMIERE AT CHICAGO CIVIC OPERA

Tamaki Miura, Internationally Popular Nipponese Soprano, Scores in Title Role—Balance of Cast Excellent

The world premiere of the new Aldo Franchetti Opera, Namiko-San, on Friday evening, December 11, was the outstanding feature of the sixth week of the Chicago Civic Opera season. Namiko-San, the first of the novelties by American composers to be given this season by the Chicago Civic Opera, was sung in English. Namiko-San, a musical tragedy in one act, is drawn from an ancient Japanese tragedy, translated in English by Leo Durand, a French-American writer, who spent ten years of his life in Japan, but the libretto, as well as the music, is from the pen of

Aldo Franchetti, who was born in Italy but is by naturalization an American citizen.

STORY OF THE OPERA

The original play is titled The Daymio, which means a Warrior Chief. In his adaptation for lyric drama, Mr. Franchetti changed the gruesome conclusion into a more pathetic and poetical one. The Daymio, famous for his inebriety, has determined to destroy all the petty thieves

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OSCAR SAENGER AND HIS OPERA CLASS GIVE AN OPERATIC PERFORMANCE FOR THE STUDENTS OF THE TECHNICAL SCHOOL FOR GIRLS

Oscar Saenger and his Opera Class, composed of young American Singers, gave an operatic performance, November 29, at the Technical School for Girls, corner 2nd Avenue and 15th Street, New York City. There was a capacity audience of two thousand, and over seven hundred were turned away. Mr. Saenger, who conducted the performance, had an excellent orchestra composed of selected men from the New York Philharmonic Society, and the scenery was especially painted by France & Company.

The program opened with a splendid rendition of the overture, *Merry Wives of Windsor*, by Nicolai, followed by the first act of *Madame Butterfly*, with Amira Calderon as Cio-Cio-San; William Prevost, Pinkerton; Rebekah Crawford, Suzuki; George Segers, Sharpless, and Marshall Scott as Goro. Miss Calderon, it would seem, is just made for *Butterfly*; petite, almost child-like in stature, yet possessing a voice of lovely quality and adequate in volume. She acted the part with bewitching charm. Mr. Prevost's Pinkerton was well acted and he sang with authority; he has a superb tenor voice. Mr. Segers as Sharpless was the real American Consul—in action, simple and dignified, and vocally, excellent. Mr. Scott was a capable Goro. The chorus of Japanese maidens sang well, and Mr. Saenger employed the Reinhardtian method of having them enter the scene from the audience, producing a novel and interesting effect. The act went with remarkable precision and the singers were recalled many times.

During the intermission, Sylvia Peterson sang the aria, *Pace, Pace, Mio Dio*, from *La Forza del Destino*, with orchestral accompaniment. Miss Peterson has a glorious soprano voice and sang with splendid dramatic effect.

Then came the first act of *Rigoletto*, with Melva Moore as Gilda, Rebekah Crawford as Maddalena, Ottavio Valentini as The Duke, Norman Yanovsky as Rigoletto, and George Walker as Sparafucile. This act went in a really professional manner. Everyone in the cast was excellent. Miss Moore, with a voice crystalline and beautiful, sang Gilda in a splendid manner. Miss Crawford, a very attractive girl and the possessor of a real contralto voice, acted and sang Maddalena with spirit. The Duke, Mr. Valentini, was good to look at—a handsome youth, with a voice which will carry him far with further study. His *La Donna e Mobile* was much applauded. *Rigoletto* was well sung and acted by Mr. Yanovsky, who has a beautiful baritone voice. Mr. Walker, as Sparafucile, was everything to be desired—he has a bass voice large and sonorous, and dramatically he was splendid. The quartet was enthusiastically applauded. The stage management was particularly good in this act.

During the following intermission *La Ferne Ellsworth* sang *Amour Viens Aider*, from *Samson and Delilah*, by Saint-Saens, with orchestra accompaniment. Here is a real artist; she has a fine appearance, a mezzo-contralto voice of rare beauty, and she was recalled many times.

The last act was *Pagliacci*, with Esther Klar as Nedda, William Prevost as Canio, Paul Farber as Tonio, Ottavio Valentini as Beppe, and Marshall Scott as Silvio, with chorus of villagers. The intermezzo was beautifully played. Then came the chorus of villagers, all members of the Opera Class, who sang lustily. The chorus not only sang well, but it was an acting chorus, every one of whom contributed to the success of the performance.

Miss Klar was an excellent Nedda. Here is a girl who combines in herself all the qualities for success—beauty of person, beauty of voice, and real dramatic ability. She made a fine impression. The part of Canio was well conceived by Mr. Prevost; he was dramatically and vocally impressive. The Tonio of Mr. Farber was good vocally and histrionically and he sang and acted like an experienced

artist. The Beppe, sung by Mr. Valentini, was adequate. The whole performance was a triumph for Mr. Saenger and his young artists. What an array of talent and what a splendid opportunity it was for these young singers to appear with all the professional equipment, scenery, costumes and a fine orchestra, with Martha Falk-Mayer at the piano and William J. Falk at the organ!

The surprise of the evening was the conducting of Mr. Saenger. He handled the orchestra like a veteran, inspiring not only the singers but also the orchestra to a splendid artistic performance. This production was made



FIRST ACT, MADAME BUTTERFLY.

Cio-Cio-San, Amira Calderon; Suzuki, Rebekah Crawford; Lieut. Pinkerton, William Prevost; Sharpless, George Segers. Chorus composed of members of the opera class. Oscar Saenger conductor. (Photo by Standard Flashlight Company.)

possible through the generosity of Jesse Winburn, who offered it as a benefit to the Technical School. Y. L.

Gunster Delights San Angelo Audience

A crystal enunciation that carried beautifully the power of Frederick Gunster's voice made his performance at the Lyric Theater, San Angelo, Tex., on November 3, one of the most delightful recitals it had ever been the privilege of a local audience to hear. Possessing a fine personality and the ability brought by long schooling to interpret his songs aptly, Mr. Gunster charmed his audience from the first classic opera numbers to the popular dialect and folksongs. The singer revealed power of voice, vocal fluency and flexibility and dramatic ability. Perfect control in low notes and ability to reach and hold the highest, distinguished his performance as the work of an artist.

Klibansky Pupils Active

Sergei Klibansky announces the following engagements and appearances of singers from his studio: Fanny Block and Mae Shackelford, at Grace Church Chapel, New York; Florence McDonogh, soloist at St. Luke's Church, Albany, N. Y.; Lottice Howell, soloist at the Metropolitan Theater, Boston, October 16, where Clarence Bloemker, another pupil, has been offered a contract, and he has been substituting at the Madison Avenue Baptist Church. Cyril Pitts has been engaged as soloist at Union Temple, Brooklyn, and he is also soloist at the Crescent Avenue Presbyterian Church, Plainfield, N. J.; Edgar Cole is soloist at the same church. Virgil Posey has had successful appearances in Memphis, Tenn., and was heard at the Central

High School, Lions' Club, Kiwanis Club, and will give a program at Houck's Music House; Mildred Strickland will give concerts in Memphis, Clarksdale and Jacksonville, Miss. Louise Smith has returned from a successful concert tour, having been heard in Spokane, Wash., Priest River, Coeur d'Alene, and St. Point, Idaho; Anne Elliott and Alvin Gillett were enjoyed at the Central Christian Church on September 30. Klibansky artist-pupils will be heard at a concert in Doughlaston, L. I.

Variety in Cincinnati Symphony Programs

CINCINNATI, OHIO.—The sixth pair of concerts of the Cincinnati Symphony Orchestra was given on November 27 and 28. The performance began with a spirited rendition of Mozart's overture to *The Magic Flute*. Next came a suite, *The Good-Humored Ladies*. These are five pianoforte sonatas by Domenico Scarlatti arranged by Vincenzo Tommasini and orchestrated after the ballet *Le donne di buon umore*. (*The Good-Humored Ladies*). This is a one-act choreographic comedy, written for Diaghileff's Russian Ballet. The music has all the limpidity that one associates with Scarlatti. The instrumentation was modest and faithful to the spirit of the original. The second half of the program was devoted entirely to the works of Alfredo Casella, Italian apostle of the new gospel of polytonality. The first was a partita for piano and orchestra, written only this year. If it does, as the composer asserts, represent a "third style" in the development of his personal expression, then it is certainly not a return to the "classic." Only by an unpardonable leap of the imagination can all this be referred to the "purer classic forms," to quote Casella. The music is cacophonous in the extreme. The form vaguely follows some of the older purists, like Bach and Beethoven. But the very spirit of the music—if spirit there be behind this chaos, hovers over a radically different world. There was an occasional rift in the scudding—and colliding—clouds of harmony, a section where the trumpets and clarinets chanted a chorale against a mysterious rustling of the strings which seemed almost intelligible. But the mass of the work carried neither meaning nor beauty for your correspondent. It as all "sound and fury." The piano part, which Casella played himself, did not stand out from the warring orchestra. There was little or no opportunity for display.

In delicious contrast with the Partita was the orchestral suite derived from the music to *La Gira* (*The Jar*), Casella's ballet written to a burlesque tale by Pirandello. It seemed impossible that only a year could have elapsed between the composition of this delightful work and the Partita. Here all was life and color and gaiety. The rhythms were intelligible; the orchestra was actually a unit, not a cage of a hundred shrieking parrots; there were charming and piquant dance tunes and shifting orchestral color. It is hard to understand why a man who can write such attractive music as that of *La Gira* should descend to the level of the Partita, or of the concerto for string quartet, which we heard soon after. At any rate, the audience enjoyed *La Gira* greatly and both audience and orchestra gave the composer a hearty welcome and abundant applause. Casella himself conducted *La Gira*. J. G. H.

Warsaw Sees Premiere of Jotejko's Opera

WARSAW.—The premiere of Tadeusz Jotejko's opera, *Zygmunt August*, has just taken place in the State Opera here. The story is based on a sixteenth century episode in Polish history. The music of M. Jotejko is well adapted to the theme, in turn dramatic and sentimental, the orchestration is remarkably fine and there is abundance and variety of melody. The tableaux such as the coronation, are pompous and solemn and the death of the queen a moving scene. The opera was conducted by Emil Mlynarski, whose work is too well known to need comment. The leading tenor role of Zygmunt August was sung by Stanislaw Gruszczyński, Barbara by Czapska, Bonna by Zhoinska Ruszkowska, and the smaller parts were undertaken by gifted artists. The stage settings did honor to M. Poplawski. H. O.



LAST ACT OF RIGOLETTO.

Gilda, Melva Moore; Maddalena, Rebekah Crawford; The Duke, Ottavio Valentini; Rigoletto, Norman Yanovsky; Sparafucile, George Walker, and Mr. Saenger conductor.



SECOND ACT OF PAGLIACCI.

Nedda, Esther Klar; Canio, William Prevost; Tonio, Paul Farber; Beppe, Ottavio Valentini; Silvio, Marshall Scott; chorus, and Mr. Saenger conductor.

DR. CARL'S MOTET CHOIR

How It Is Trained and What It Has Accomplished.

It is increasingly becoming the custom in America for churches to maintain choirs capable of giving all of the standard choral works from Palestrina and Bach to the most complex and difficult moderns. Some of these choirs have let their work be heard outside of their own fixed localities, others have preferred to maintain their simple standing as church choirs, associating their musical offerings with the regular services of the church and giving freely the delights of the sacred classics to all who have cared to go to church at the appointed time.

One of the pioneers in this field of America's notable musical development was Dr. William C. Carl, known originally as a brilliant concert organist, exponent of the far-famed French school of organ playing, and known subsequently as founder and director of the Guilman Organ School, an institution of learning second to none, with graduates holding prominent organ positions in every section of the country and probably in nearly every state in the Union, so numerous are they and so successful have they become.

During all of the time that has been occupied by this important work Dr. Carl has been organist and choir director of the First Presbyterian Church in the fashionable district of lower Fifth Avenue near Washington Square—a church of wealth and influence, in which three congregations are merged, where prominent preachers are heard.

No less than twenty-five years ago Dr. Carl had already built himself a choir adequate to the demands of choral productions of a high order, and year after year the great oratorios and motets have been given with a perfection and precision that left nothing to be desired. The present status is a name by which all of the past years may be judged. Nothing has changed. Then as now the clergy—at present the Rev. Dr. George Alexander and the Rev. Thomas Guthrie Speers—wants the best in church music and stands back of Dr. Carl and his work with solid moral and material support. Then as now the officers of the church have been in complete unity as to the music director's plans and ideas. Then as now the soloists have been the best obtainable.

Today the president of the board of trustees is Arthur Curtiss James, a man much interested in music, and the soloists are Olive Marshall, soprano; Amy Ellerman, contralto; Ernest Davis, tenor, and Edgar Schofield, bass.

But all of this would not have guaranteed results had it not been for the enthusiasm and efficiency of Dr. Carl. He it was who had big ideas and the power to carry them

out. He it was who brought back with him from his student years in France, and his intimate contact with French musical conditions, visions of what might be done in America with the proper effort and the proper backing.

His choir, which is called The Motet Choir, has long been famous as a model and an example of the possibilities of



DR. WILLIAM C. CARL,
organist and choir director.

church organization. He was in the MUSICAL COURIER office the other day on his way back from the regular Monday golf match which serves as a tonic after the Sunday labors,

and this writer got hold of him and wanted to know how it is done—speaking of choir training, not of golf.

Here, in as few words as possible, is his reply. In the first place there are four rehearsals a week. With less than that the work could not be accomplished. The members of the choir, and of course the soloists, are paid. The soloists are present at several of the rehearsals.

That is the solid foundation upon which this work rests. As for the actual training, Dr. Carl makes his singers sing their parts separately without accompaniment. Each of the four choral parts, soprano, alto, tenor and bass, is learned singly so that the group of singers comprising this part know the music so well that they need no guidance or support for its proper rendition.

This requires preliminary work in the singing of intervals. There is a great deal of such drilling, and much of it is detached. That is, after singing one note there is a pause after which the singers must take the next note squarely, not sliding to it. It is, as Dr. Carl expresses it, like hitting a nail on the head.

After this preliminary interval study, and the parts of some motet or oratorio having been learned separately without instrumental support, the ensemble work is taken up, and this, again, is done without the instrument. The result of such careful training is to create in the choir a spirit of security and self-reliance which nothing can phase, and Dr. Carl, who is both choir director and organist, finds himself free to play whatever elaborate accompaniments the composers have conceived for their works without fear of disturbing the precision and balance of the choir's interpretation of the score.

The singers in the choir, all of them, have trained voices. They have all of them studied singing with competent teachers, and the majority of them are still studying. This work is reinforced by Dr. Carl's teaching, especially in the matter of diction and in rhythm. This latter point is made a specialty of, so that no member of the choir will ever anticipate a note, or retard it, taking it too soon or too late, but will always strike it firmly on the exact beat.

Dr. Carl also makes a specialty of training his singers in concentration so that they acquire the habit of fixed attention upon the work at hand, not the all too frequent habit of attention to their private concerns, conversation during rehearsal, and so on.

The choir, in addition to the oratorios, sings Palestrina, Vittoria, De Lassus, Gibbons, Purcell, and other works of Ecclesiastical times, and the moderns, including the works of Russians and Americans.

This year's list of Sunday evening oratorios includes Stabat Mater, Elijah, Messiah, Handel's Samson, Mozart's Requiem.

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INTIMATE AND UNFAMILIAR SCENES FROM THE LIFE OF BIZET

By Clarence Lucas

I am conscious of a faint odour of heliotrope as I write. It rises from a spray of faded flowers which bloomed a few short weeks ago in the garden of the house in which Georges Bizet died, fifty years ago last June.

I happened to read in a book by Henry Gaurier-Villars that Bizet said in a letter to Paul Lacombe: "Je vais terminer Carmen à Bougival et y com-

mencer, peut-être y finir, Sainte Genevieve, oratorio en trois parties sur lequel je compte beaucoup."

Bizet, in fact, went to Bougival, and finished the Carmen score there. After Carmen's failure at Paris (March, 1875) the composer again went to Bougival, was taken ill and died a few weeks afterwards (June 3, 1875) in another house in that village. The oratorio of Sainte Genevieve, on which Bizet said he counted so much, was never begun. Both houses are still standing in Bougival, a picturesque village between Paris and Saint Germain, where Debussy was a boy at the time of Bizet's death.

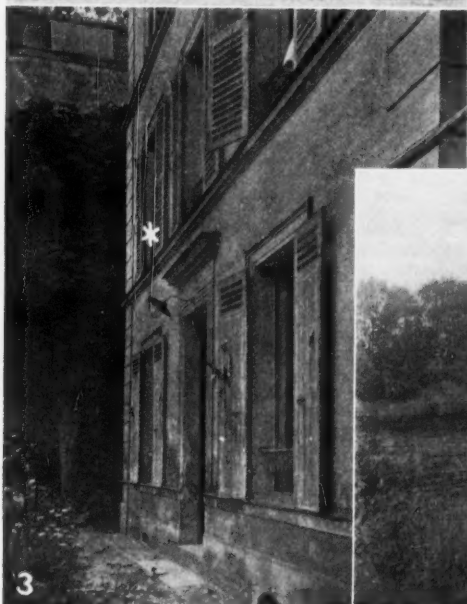
No French musician was more methodically trained than Bizet. He won first prize for solfège at the Conservatoire when a mere child. When about fifteen he won the first prize for piano playing. At seventeen he won first prize for

fugue composition, and first prize for organ playing. At nineteen he won the coveted Prix de Rome, the first prize of composition, which meant three years' study abroad at the expense of the French government. Berlioz said that since the days of Liszt and Mendelssohn he had not seen any one who could read at sight at the piano a full orchestral score with the facility of Bizet.

Yet Bizet was born for the theater. He himself said he could not even begin a piano concerto. He wrote a so-called symphony for orchestra which was entirely devoid of all symphonic sense. One critic humorously said that it was about as much of a hobby to Bizet as violin playing was to the famous painter Ingres.

As soon as Bizet was dead and gone where the success or failure of his works were of no importance to him, his Carmen began its extraordinary career throughout the world. By 1833, that is to say, eight years after its production, it had been performed more often than all the works of Wagner and Weber combined. It is without doubt the greatest glory of the French Opera Comique. Shortly before his death, Bizet expressed the wish that he might reach the Grand Opera one day. Had he done so he could not have added to his renown.

(This is one of a series of articles by Clarence Lucas. By visiting little known haunts of famous musicians and personally taking the photographs he unearths new and practically unknown biographical facts.—Editor's Note.)



(1) The house at Bougival in which Carmen was finished, March, 1875; the tall poplar trees are characteristic of French landscapes. (2) The narrow garden of the house in which Bizet died, June 3, 1875; the American pianist, Marguerite Morgan, is standing beside the house. (3) The last door through which Bizet passed; a mark beside the window shows the room in which he died. (4) A view of the Seine from Bizet's garden. (5) Bizet's grave in the cemetery of Pere Lachaise, Paris—a silhouette against the setting sun.

ELGAR, CONDUCTING ROYAL PHILHARMONIC, IS AWARDED BEETHOVEN MEDAL

Bruno Walter Leads London Symphony—National Opera Trust Launched—Honoring the Dead Queen

LONDON.—The musical interest of the last few weeks has centered in orchestral concerts, the most important being the Philharmonic concert of November 19, at which Sir Edward Elgar conducted a program of his own works. It consisted of his arrangement of Bach's Fantasia and Fugue (1921), the Enigma Variations (1899), the Violoncello Concerto (1919) with Beatrice Harrison as soloist, Falstaff (1913) and In the South (1909). It will be noticed that the arrangement was not chronological; but this produced no sense of incongruity, because Elgar is one of those composers whose style has undergone but little modification during his career. A good many people have seen fit to criticize the program because it did not give a fair idea of the composer's capacities; but as it was entirely chosen by himself the criticism seems misdirected. It suggests an interesting reflection as to how far composers are the best judge of their own works.

The best performance of the evening was that of the Enigma Variations. Elgar rather surprised the audience by the pace at which he took the beginning of Falstaff. He says of it in his own analysis: "We see him in a green old age, mellow, frank, gay, easy, corpulent, loose, unprincipled and luxurious." In the performance, however, he represented him as a slim young man in a terrific hurry. Sir Edward was probably rather unmoved at the moment, because the society's Beethoven Gold Medal had just been presented to him by Sir Henry Wood who, in a very brief speech, described him as the greatest composer of the world at the present day. In spite of tumultuous applause, Sir Edward walked off the platform, returned and immediately started Falstaff, which on this occasion apparently made a deeper impression than it had done before.

As to the medal, it has been said that the society's compliment was somewhat tardy, but it has generally been considered that the medal is a tribute to well established fame rather than an encouragement to a young composer. It is worthy of note that Sir Edward Elgar is its thirty-sixth recipient and that only five composers (Sterndale Bennett, Brahms, Frederick Delius, Gounod and Sir Alexander Mackenzie) have received it before him, though it has been presented to exponents like Joachim, Rubinstein and Paderewski. Before Sir Edward Elgar fourteen British musicians had received it.

BRUNO WALTER CONDUCTS

The other orchestral concerts which deserve special mention were conducted by Bruno Walter. At first he conducted Schubert's C major symphony for the London Symphony Orchestra. This symphony is seldom played nowadays because of the tradition among concert givers that it has the effect of depressing the box office. The vigor, vitality and tenderness of the performance of the symphony were notable; and the concert ended with a remarkable performance of Strauss' Till Eulenspiegel. At the concert given by Isolda Menges, Bruno Walter also gave an extraordinarily vigorous performance of Strauss' Don Juan. Miss Menges was not quite in her best form, but she fulfilled the difficult task of playing the violin concertos of Brahms and Beethoven with no little distinction.

LAUNCHING THE NATIONAL OPERA TRUST

On November 19, a public lunch was given under the chairmanship of Lord Londonderry to launch the scheme of a National Opera Trust. A public meeting was to have been held the following week with the same object, but was postponed because of the death of Queen Alexandra, until December 9. It will be better to postpone detailed discussion till then, but a brief outline of the scheme will be interesting. It is proposed to collect a sum of £500,000 (or \$2,500,000), to be distributed at the discretion of the trustees among the operatic institutions of the country. One proviso, which will enhance public confidence, is that no part of the money shall be devoted to the paying of dividends. Moreover, wherever possible the money lent will be repaid. It was pointed out that the amount paid by the British National Opera Company in entertainment taxes would have turned the company's losses into a satisfactory profit. One of the slogans of the organizers is: "In other countries the state subsidizes opera; in England, opera subsidizes the state." It is, however, not one of the objects of the trust to obtain complete freedom from the tax; they ask, more modestly, only for some kind of relief.

HONORING THE DEAD QUEEN

At all the orchestral concerts of the last week or so the funeral march of Chopin's B minor sonata has been played as a tribute to the memory of Queen Alexandra. The way in which it has ousted the Dead March from Saul and Beethoven's Funeral March on all ceremonial occasions is remarkable. Since this is so, it is a pity that no decent orchestral arrangement is available. A well known musician gave me a curious reason for the public's preference for Chopin's march. It was that the march from Saul made people too melancholy to enjoy a concert afterwards, while Chopin's did not affect the audience so much. If a funeral march does not affect people, surely the playing of it is superfluous—or worse.

The most interesting recent concerts have been those of the Léner Quartet. The fact that their hall has been completely sold out at every concert is notable, for the programs, illustrating the evolution of chamber music, have made no concession to the unmusical. This incident deserves notice: during the playing of the slow movement of the B flat posthumous quartet of Beethoven, the second violin broke a string, but continued unmoved to the end. Only those near the platform noticed the mishap. The four artists have been playing better than ever; and they are the exception to the rule in this country by which only artists who are already on the wane succeed in drawing full houses. At the second of his Chamber Concerts, Gerald Cooper introduced us to the Pro Arte Quartet of Brussels, which is an admirable ensemble. They played Bela Bartók's second quartet and smoothed down its rough angles considerably. Their playing of Debussy's quartet was beautiful.

The baritones hitherto not well known have made an unusually good impression; one is Parish Williams, an American, the other Kenneth Ellis, an Englishman. The programs of Frederic Lamond's four Beethoven recitals have included nearly all the biggest works that Beethoven wrote. They

have been great feats of physical and intellectual endurance. Mr. Lamond's style has lost none of its vigor and breadth; only rarely does he permit Beethoven to relax as he wanted to. But that is only the comparatively mild defect of Mr. Lamond's great qualities. The piano recitals of Josef Penhaur have aroused very diverse opinions, but all writers agree that he has a remarkable and interesting personality.

A. KALISCH.

MUSIC IN MILAN

MILAN.—The second performance of the season was given on November 15, the opera being Wagner's Walkiria. Ettore Panizza was the conductor. Lily Haigren as Brunhilde repeated her great success of last season, as did also De Angelis in the role of Wotan. Tenor Fagoaga (new for La Scala) sang the role of Siegmund with understanding. He has a pleasant voice of unusual quality and his interpretation of the Spring Song was delightful. Miss Cobelli (new for La Scala) interpreted the role of Sieglinde with charm; her voice is of sympathetic quality and good volume and she sings with ease and precision, and was warmly received. Sdanowski (new for La Scala) was excellent as Hunding; one rarely sees such an artist in this role, either vocally or artistically. Capuana made a splendid impression as Fricka. Clara Loringa (American soprano) in her second season at La Scala, as Helmwig, one of the eight Valkyries, was exceptionally good in that limited role. The ensemble work of the Valkyries left nothing to be desired. The staging was astonishing and impressive, especially the ride of the Valkyries and Brunhilde bearing Sieglinde on her horse pursued by Wotan through the clouds. Panizza conducted with vigor and knowledge and was far superior to last season. He and the artists were warmly received and had many curtain calls after each act. Walkiria this season is undoubtedly a notable success.

OPERA AT THE CARCANO

At the Teatro Carcano, during the weeks ending November 1 and 8, there were repetitions of Aida, Tosca, Cavalleria and Pagliacci, and Boheme. On November 5, Carmen was given its first performance for this season. Florica Cristoforeanu, in the name role, was enthusiastically received by a capacity audience. Palet, as the Don Jose, sang exceptionally well. Borgonovo made an excellent Escamillo. Lucia Fella was a graceful Micaela and sang with feeling. Maestro Terni conducted with intelligence and much color. The scenery was splendid, and the costumes colorful and effective. The enthusiastic audience applauded loudly and called the artists and maestro many times to the footlights.

For one week ending November 15, there were repetitions of the same repertory, and on November 13 a new one-act opera was given its first performance, Volpino il Calderaio, libretto by Luigi Orsini and music by Renzo Bossi, son of the late celebrated organist and composer, Marco Enrico Bossi. It was given as a double bill with Cavalleria Rusticana. This one-act opera won the Italian Government prize for lyric art, 20,000 Lire (about \$800). The work is brief, about twenty-five minutes. It has good style and technique, and shows knowledge of instrumentation. At many points it is decidedly interesting. It was well produced by competent artists, and was well received by the audience which repeatedly called for the author and librettist with the artists and Maestro Terni, who conducted the opera with his usual ability. They received six curtain calls.

POUSHNOFF PLEASES MILAN

On November 10 the first of a series of ten popular concerts promoted by the well known concert bureau of Carlotto-Aldrovandi of Milan, was given at the Verdi Conservatory. The special artist for this occasion was the young Russian pianist, Leif Poushnoff. On his well chosen program were Bach-Liszt Preludio a fuga; Schubert-Godowsky, Moment Musical, F sharp minor; Medtner, due racconti, op. 8; a Chopin group; Liszt, Sonata B minor; Scriabin, Poema, op. 32, No. 1; Poulenc, Moto perpetuo, G major; Glinka, Balakireff, L'Alodola; Godowsky, Java suite, (a) Gamelan, (b) Wayang-Purwa.

The impression made by the artist was notable and his success instantaneous. His technique and interpretation are both excellent and he held the attention of his audience throughout his program. In the Liszt B minor sonata Poushnoff is unsurpassed. The applause was very hearty throughout the evening, and he was forced to respond with many encores at the close of his program. The house was filled to capacity. Because of many requests from those present, his manager for Italy, Maestro Aldrovandi, is negotiating for a return engagement which will mark another great music event for Milan.

AMERICAN OPERA SINGERS LIKED

Two young American artists have scored successes in Bologna within the past two months. At the Teatro Del Corso, Donisetti, Elisir D'Amore was given with Clara Loringa, a young American coloratura soprano, now in her second season with the La Scala organization. She sang the role of Adina and scored another notable success, this being her third appearance in the city of Bologna. She had been heard previously in Barbieri di Siviglia, and as Filina in Mignon.

Luisa Silva, San Francisco contralto, was engaged for special performances to sing the role of Azucena in Il Trovatore, at this same theatre, with the celebrated tenor, Ettore Bergamaschi. Her success was genuine and instantaneous. After the Stride la Vampa the audience broke into applause in open scene and after her duet with Manrico both artists received an ovation with many cries of "Bravo." Her interpretation in the encampment scene was emotional and dramatic, both vocally and artistically. The huge audience applauded warmly and called her to the footlights many times. In the prison scene she sang with rare pathos and artistry. Bergamaschi is recognized as one of the best Manricos in Europe. Luisa Lucini, who sang the role of Leonora, also has a voice of exquisite quality, the three voices blending beautifully in the trio of the last act. Mario Albanese was

Clisaboth



Beth Berg

SOPRANO
METROPOLITAN OPERA COMPANY

Concert Management
Arthur Judson
New York
Philadelphia

ARUNSWICK RECORDS STEINWAY PIANO

Count of Luna and contributed much to round out an extraordinary cast. Maestro Gennaro Abbate gave a splendid reading of this much-loved classic score.

Another American, Eleanor Corona, soprano, is announced to sing for the first time in Bologna, at the Teatro Comunale, which is now giving its official fall season; she is to sing the important role of Tosca.

MASCAONI TO TRAVEL

Pietro Mascagni, who has been touring throughout Germany and Austria during the past year, is at present in Milan to join the Adolfo Bracale Opera Co., which will soon leave here for an extended tour. The company will open in Alexandria, Egypt, for about a ten weeks' engagement. From there Impresario Bracale will take his company to Havana and vicinity, Mexico and Central America; it is expected the tour will last about eight months. All the Mascagni operas will be given during this tour which he will conduct personally. He will also conduct many symphony concerts, which are part of the proposed program. The leading tenor of the company will be Hipolito Lazzaro.

A PRACTICAL MUSIC LOVER

Commendatore Piero Ostali, a great music lover and a prominent benefactor of Italian music art, bought the well known music firm of Sonzogno of Milan when it was about to fall into the hands of a foreign syndicate, which would have probably terminated its existence. The firm is now very active under Mr. Ostali's energetic direction, and more productive than when under the regime of the late Edoardo Sonzogno. He does not grudge effort or money to acquire new compositions etc., and has spared no expense to produce and revive many operas, both new and those that had been successfully given years ago and for some unknown reason laid aside. He himself is a composer of considerable merit, having written symphonic poem, ballets and songs. He has now almost completed an operetta, which will be produced before the end of the present year at one of the principal theatres of Turin. Mr. Ostali is always urging composers of fame, like Giordano, Franchetti, Alfano, Pedrollo, etc., who write for his firm, to produce new works. He encourages young unknown composers also, and offers to them competition prizes of valuable sums of money. One of the latest discoveries of Mr. Ostali is the Luigi Ferrari-Treccate, whose opera, La Bella ed il Mostro (Beauty and the Beast) will be produced early in January at La Scala. When Mr. Ostali submitted this new score to Maestro Toscanini he was much impressed and at once secured the rights of first production for La Scala.

ANTONIO BASSI.

Stravinsky Festival in Frankfort

FRANKFORT-ON-MAIN.—The outstanding concert of the season thus far has been a Stravinsky Festival—probably the first of its kind—which, organized by Herman Scherchen, always active in the propagation of modern music, gave a survey of the more recent works of the Russian modernist. The composer himself at the piano, and in some pieces as conductor, prominent artists such as Marya Freund, Berthe de Vigier (vocalists), Alma Moodie (violin), and some Frankfort singers, supported by the Symphony Orchestra and Scherchen's a capella chorus, contributed their services.

The keynote of Stravinsky's work is burlesque. His very short songs and pieces are admirably adapted to the style of the modern Russian cabaret. On the concert platform the "get-up" of some of the works makes more impression than the actual performance, and the entrances and exits of the players often take more time than the whole piece. A new Serenata (1925) had its first performance on this occasion. The applause, which was to a great extent intended for the performers, was ample and unanimous.

THE TWO ORCHESTRAL SERIES

The two symphonic institutions of Frankfort, the Museum Society and the Symphony Concerts, already have several very good evenings to their credit. Clemens Krauss, of the former, whose art expands more and more brilliantly, has

featured, besides the classics, Mahler, Bruckner and Casella. Prof. Ernst Wendel, conducting the Symphony Concerts, also has a series of most interesting programs. In these the piano concerto of Busoni, played by Demetrescu, Rudi Stephan's music for violin and orchestra, the Prokofiev violin concerto, played by Schmuller, the Dance Suite of Bartok and other works have been heard thus far.

Foreign artists who appeared here lately include Edward Lankow, the New York bass, who rendered an interesting program in various languages, and William Murdoch, a very able English pianist. The Frankfort Opera has staged a splendid revival of Verdi's Othello, and by virtue of the altogether significant combined activities of Krauss, as musical chief, Wallerstein as stage manager, and Sievert as scenic designer, is enjoying an artistic renaissance.

HERMANN LISMANN.

BRUSSELS REVIVES PARSIFAL AFTER TWELVE YEARS' TIME

Honegger's King David Makes Profound Impression

BRUSSELS.—Musical life in Brussels is already in full swing; the theaters have made some important revivals, the symphony concerts unroll the varied panorama of their often too copious programs; recitals of all kinds abound. However, the only sensational event was the revival of Parsifal at the Monnaie after a period of twelve years. Wagner's mystic drama had not been played here since its first European performances outside of Bayreuth in 1913. Since then many of the carriers of the Wagnerian tradition have disappeared and the interpretations of the newcomers, in spite of themselves, bear the stamp of our time; too much individuality, too little submission to the discipline required by a work of art.

JOHN CHARLES THOMAS SINGS AMFORTAS

Nevertheless the presentation of Parsifal by the Monnaie merits sincere praise for many a happily realized episode and for the first rate ability of such leading artists as Rogatchewsky (Parsifal) and John Charles Thomas, American baritone, who sang the Amfortas. The work has already been given four times and each time the house has been completely sold out. Three more repetitions have been announced.

The number of our symphonic concerts will be less this year than last; two concert societies have had to abandon their efforts in the face of union demands and rising costs of organization. As usual, the Société des Concerts Populaires gives the musical life of Brussels its tone by virtue of the novelties presented in its programs and the quality of its performances. The present season is particularly notable because of the special festivities in connection with the sixtieth anniversary of the Society. Its conductors this season are Messrs. Frans Ruhlmann, the musical director of the society; Vladimir Golschmann, Sylvain Dupuis and Louis De Vocht.

HONEGGER'S KING DAVID

The first concert was a repetition of the original program of sixty years ago; the second was marked by a touchingly beautiful performance of Honegger's dramatic oratorio, King David. It is an inspiring work, whose effect on the public is unflinching because of its elan, the sincerity of its inspiration, and its technical perfection. The Concerts Populaires season will be concluded with a special gala concert under Willem Mengelberg.

Besides the Concert Populaires there will be the usual concerts of the Conservatoire, and the three Concerts Spirituels under Joseph Jongen, at which an important Belgian oratorio will be brought out. The Concerts Ysaye, hitherto orchestral, will be limited to a double series of recitals by celebrated masters of the piano, violin and voice. Under the auspices of our best string quartet, the Pro Arte, already of international fame, we shall hear some of the most recent chamber music works, including Falla's Retable de Maese Pedro; the Creation of the World, by Darius Milhaud; and the most recent compositions of Stravinsky.

A. GETTMAN.

MOLIERE'S SGANARELLE USED FOR OPERA

Serves as Excellent Opera Text for Wilhelm Grosz.—Adapted by Robert Konta—First Performance in Dessau—Erwin Schulhoff's Ogelala Proves Disappointing

DESSAU.—More slowly than one would think possible, considering the great lack of librettos, are musicians coming to realize what excellent opera books Moliere's dramas would make. His sharply defined types lend themselves perfectly to opera buffa. One of the first to recognize and take advantage of this fact is Robert Konta, who has adapted the text of Sganarelle for Wilhelm Grosz's new opera of that name. This composer, who so far has been known only as a writer of very fine chamber music, has now proved himself to possess talent for opera as well.

Grosz's music is at its best in the lyric scenes. Here the composer shows a distinct feeling for broad cantilena and warm, glowing orchestration. Coloratura singers, moreover, will thank him for having written so grateful a coloratura part. The basic rule of a comic opera composer should

be the easy comprehension of the words by the audience; unfortunately this is a rule which Grosz repeatedly breaks.

The production in Dessau—the work's premiere—was scenically under the direction of Dr. Hartmann and musically under that of Franz von Hoesslin. These gentlemen brought sympathy and ability to their task which resulted in a very finished and amusing performance. Of the singers, Peter Strauch as Sganarelle, Hilde Voth as Dorimene and Dr. Nitan as Dorimene's lover deserve special praise.

This premiere was followed by another, a "dance mystery" entitled Ogelala, by Erwin Schulhoff. It is a rather confused pantomime which provides little real opportunity for dancing. Moreover, Schulhoff does not succeed in crossing the boundaries of conventional oriental melodies and rhythms. He has given us better proofs than this of his talent.

DR. ADOLF ABER.

Famous Sword Used by Miura

In the production of a new grand opera the technical director is obliged to seek in many strange places for articles correct and authentic to be used on the stage in the action of the lyric drama. The new opera of Japanese locale, Namiko San, written by Aldo Franchetti as a new medium for Tamaki Miura, Japanese soprano, has been prepared for production by the Chicago Civic Opera Company and has caused more than the usual scouting around

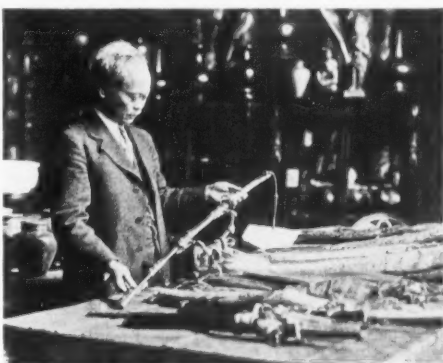


DURING A REHEARSAL

(1) Left to right: Aldo Franchetti, composer of Namiko San; Sussue Hayakawa, motion picture star, and Mme. Miura. Miura has been assisted by her countryman and friend, Hayakawa, in technical details in the opera, which is laid in ancient Japan. The opera had its premiere in Chicago on December 11. (Photo by Hori.)

by the technical director, who corresponds to the "property master" of the ordinary theater. The scenes of the opera are laid in medieval times in Japan, and require, among other things, swords of that period in the hands of a Samurai prince and his associates in the list of characters. Museums in Chicago, New York and Boston were searched for the correct weapons, when it occurred to the technical staff to look up the Jap who imported and sold such articles to those institutions.

He is Kano Oshima, who has an invaluable collection of Japanese art works in New York. One of his swords dates back to the Kamakura period in the 14th Century and is priceless. It is one of the works of Masamune, the "Mas-



THE FAMOUS SWORD.

The technical department of the Chicago Civic Opera enlisted the help of the noted collector, Kano Oshima, for ancient Japanese armor. Oshima is seen with his almost invaluable collection, which dates back to the Kamakura Period of the fourteenth century. The sword in his hands is a famous work of Masamune, known as the "Master," most famous sword maker of Nippon. (Underwood & Underwood photo.)

ter," who was the greatest sword maker of Japan. A Masamune sword is to a Japanese what a Stradivarius violin is to a musician. Oshima has been offered \$3,000 for this one, but prefers to hold it "out of sale" just as the most famous violin of all, "the Messiah," is held out by a London violin dealer beyond price. However, Oshima loaned this masterpiece, heavily insured, to his countrywoman, Tamaki Miura, for her debut in Namiko San with the Chicago Opera on December 11. The collection of ancient armor and art works will be displayed on her subsequent tour, when she will appear in this opera in many cities and also revive her famous interpretation of Madame Butterfly, following the Chicago Opera engagement.



OTTO KLEMPERER.

German conductor, who is to make his American debut with the New York Symphony Orchestra in January. Specially drawn for the MUSICAL COURIER during a remarkable Berlin performance of the Ninth Symphony, by Marni Witzel-Schubert.

Courboin Returns from Europe

Charles M. Courboin, Belgian-American organist, arrived in New York on the S. S. Belgenland, November 20, after a series of triumphant autumnal recitals in Belgium, England, Scotland and Ireland. Following his recital at Westminster Cathedral, London, the Morning Telegraph said it was "magnificent." The critic of the London Daily Telegraph again sang Courboin's praise. He also played in Manchester, Glasgow, Dublin, Cranbrook.

Two thousand people crowded St. Patrick's Cathedral in Dublin on October 15, to hear him. According to the Dublin Irish Times, "If Mr. Courboin did nothing else, he taught the men and women of Dublin that for expressing tenderness the organ is unrivalled." The Dublin Irish Independent said in part: "In the Bach Passacaglia, the performance had the clearness of his technique." The Manchester Daily Dispatch reported: "It seldom happens that an organist can work up members of his audience to shouts of 'Bravo.' One could not fail but be struck with the rapidity and clearness of his pedaling."

Courboin closed his European tour at the Brussels Conservatory of Music, where as a prize student he won the International Organ Prize. The musicians and elite of Brussels packed the great hall of the conservatory to welcome him. Le Matin observed: "Courboin attained a new triumph; he gave us again a new appreciation of the clearness of his technique, the clarity of his interpretation, the precision of his rhythm, the always happy expressiveness of his phrases, the exquisite sobriety and the grand playing of his effects." At the close of the Brussels recital, Courboin was elected a member of the Organ Examination Jury at the Conservatory.

Courboin's American bookings began in Washington on the new Auditorium organ, December 10, followed by Amsterdam, Masena and Syracuse dates, and his reappearance with Gabilowitch and the Detroit Symphony Orchestra is scheduled for December 17 and 18.

Proschowsky Studio Musicale

Frantz Proschowsky presented one of his artist-pupils, Doris Emerson, in a song recital on December 8, at his studio, 74 Riverside Drive. Miss Emerson, who has studied with Mr. Proschowsky during the past two years, and possesses a well trained lyric soprano voice, proved herself an artist of exceptional merit. Her program contained: Care Selve, Handel; Ave Maria, Bruch; Du Bist Wie Eine Blume, Liszt; Allerseelen, Strauss; On Mighty Pines, Haydn; Swans, Kramer; Oh! Grand Je Dors, Liszt; Alleluja, Mozart; Gesu Bambino, Pietro Yon; The Moon Path, Beach; How Many Times Do I Love Thee? Foote; and Take Joy Home, Bassett. Several encores were added.

Miss Emerson is another convincing product emanating from the Proschowsky studio. Eva Johnson rendered sympathetic accompaniments.

Wolff Pays Tribute to Giannini

Werner Wolff, the young German conductor, was very much taken with Signorina Dusolina Giannini's singing and acting when he saw her in Trovatore, so he dashed off this little tribute in Italian:

L'ORFEO SUPERATO

Non tanto lamentare
Invece di pensare
Che fosti tu vittore
E lui, l' malfattore,
Per tua gentilezza
Perse la sicurezza,
Cambiava il mestiere,
Divento: "Cavaliere."
Se già, senza vantare,
Puoi oggi donare
I nostri inumani,
Son certo, che domani
Un tal Orfeo glorioso
Scomparirà geloso.
Dove' usar la voce
Contro la vestia atroce,
L' cantore celebrato
Sembra esser trapassato.
Cantare—che fatica!
Ti non occorre mica,
Orfeo, mi rincresci,
Giannini ben riesci,
La Dusolina vinse,
Perfin l'Orfeo respinse.

Alla gentilissima Signorina Dusolina Giannini dal suo "Trovatore"

Amurgo, 9/9/25.

WERNER WOLFF.

IGNAZ FRIEDMAN.

A clever cartoon of the great pianist, by Klouman, Copenhagen. Friedman will soon be here for another tour.



SAN ANTONIO, TEX.

SAN ANTONIO, TEX.—Mrs. A. McCollister was in charge of an excellent Saint-Sacris program, November 3, following the meeting of the Tuesday Musical Club, Mrs. Eli Hertzberg, life president. Those who participated were Mary Stuart Edwards, Mrs. E. P. Arneson, Mrs. Daniel A. Groh and Frances Harland O'Brien. Accompanists were Mrs. Eugene Staffel and Mrs. Ralph Newton.

The Temple Sisterhoods of Texas, in convention in San Antonio, were entertained with an enjoyable program, November 3, arranged by Mrs. David Bernard. Participants were Mary Stuart Edwards, Rosa Dominguez, Lillian Chaffe and Mary Kroeger, sopranos; Eddie Martinez, cellist; Terry Terhune, Jess Edwards, Zanida Johnson and Lorene Nichols, violinists; and a chorus of ten. The accompanists were Ida Richie, Mrs. Eugene Staffel and Berta Almaquer.

The fourth organ recital, in the series at the Scottish Rite Cathedral, by Walter Dunham, official organist, was given November 3. He played with his customary fine style, interpretation and musicianship. The assisting soloist was Mrs. Fred Jones, soprano, who appeared for the first time since her return from California. The accompanist was Mr. Dunham. All the numbers showed to advantage her rich velvety quality.

A week of Musical Festival was heard, under the auspices of the One Hundred Voice Choir, to dedicate the new building of the First Baptist Church. Participants in the festivities were the choir, Alice Conrey Slade, Merle Rowland, Mrs. Guy Simpson, Ralph Nobles, Howell James; the organizer and director of the choir, Clarence Magee (director of music for the church); Walter Dunham, the choir from Travis Park Methodist Church, O. W. Stapleton, director, Mrs. Harry Leap, Ada Rice, Mrs. Charles Treuter, Mrs. C. H. Bridges, Pearl Johnson, Mrs. T. H. Flannery, Mabel Borris, T. M. Wheat, Ray Keck, Manfred Gerhardt, H. L. Tramor, Mrs. T. M. Wheat, Scottish Rite Quartet (Mrs. Fred Jones, Dorothy Claassen, William McNair and Howell James), Betty Longaker Wilson, Mattie H. Rees, Mrs. Guy Simpson, Alice Simpson, Charles Stone, Ralph Nobles, Warren Hull, Gail Brandt, the department directors of the recently organized University Conservatory of Music, in Austin (Adolf Ruzicka, Ralph Leo, Raoul Berger and Frank LeFeure Reed). The festival will live long in the memory of the many people in the audience and special praise must be given Mr. Magee, and Mr. Dunham for his fine accompaniments.

The Lions and Kiwanis Clubs presented Armanda Chiro, coloratura soprano; Margarita del Rio, mezzo-soprano; Jesus Mercado, baritone, and Carolina Pansza, pianist, Mexican artists, in an invitation concert, November 6.

The San Antonio Musical Club, Mrs. Lewis Krams Beck, life president, is sponsoring a series of four orchestral concerts by the Palace Unrivalled Orchestra, augmented by the Rialto Concert Orchestra, Don Felice, conductor. The first concert was given on November 8. The sections are well-balanced and the tone color obtained is beautiful. Don Felice conducts with clean, dignified beat, and obtains splendid dynamic effects. The soloist was Ralph Leo, baritone. He was cordially received and responded with encores. Frank LeFeure Reed, dean of the University Conservatory, was the accompanist.

Vera Poppe, cellist, was presented in recital November 8, at Our Lady of the Lake College. She was ably accompanied by Walter Dunham.

Mary Stuart Edwards gave an interesting program on Mozart, following a meeting of the Music Teachers' Association, Alice Mayfield, president, November 9.

The juvenile department of the Tuesday Musical Club, Mrs. A. M. Fischer chairman, met November 9 in the home of Mrs. Eli Hertzberg. Mary Louise Leap was in charge of the program.

The students of Main Avenue Senior School celebrated Armistice Day fittingly. Special patriotic music was played by the school orchestra, Otto Zoeller, conductor; and the glee club, F. di Burgos, director, sang.

The Anglo American Society, Mrs. Lewis Krams Beck, life president, celebrated Armistice Day, with a formal luncheon. Mary Stuart Edwards, soprano, contributed a group of songs, accompanied by Mrs. Eugene Staffel.

Frances Harland O'Brien, contralto; Mrs. E. P. Arneson, reader, and Mrs. L. L. Marks, soprano, presented numbers suitable for Armistice Day at a meeting of the Philanthropic department of the Woman's Club, November 11. The accompanist was Mrs. J. J. Loving.

The following members of the faculty of the College of Music, John M. Steinfeldt, founder and director, appeared in interesting recital, November 14: Emilio Sandoval, violinist, and Cecile Steinfeldt, Satterfield, Mary Nourse Bicher and Lottie Brinkman, pianists. Mr. Steinfeldt was the accompanist for Mr. Sandoval.

The second orchestral concert, in the series by the Palace

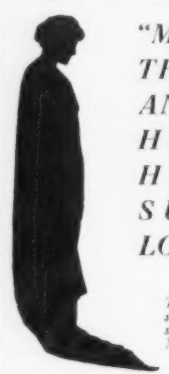
Unrivalled Orchestra, augmented by the Rialto Concert Orchestra Don Felice, conductor, was given November 15. Elizabeth Cunningham, coloratura soprano, was the soloist. Her voice is rich, resonant and of wide range. The able accompanist was Mrs. J. J. Loving.

Mary Stuart Edwards, soprano, accompanied by Mrs. Eugene Staffel, contributed a delightful group of songs, November 16, when the Woman's Club entertained for Mrs. J. U. Fields, newly elected president of the State Federation of Women's Clubs.

The third annual jubilee concert, by the combined negro choirs of San Antonio, was given, November 16. The singers were entertained by H. B. P. Johnson, of Nashville, Tenn.

Gilbert Schramm, bass and teacher, recently returned from California.

The San Antonio Musical Club, Mrs. Lewis Krams Beck, life president, entertained with the first program of the season, October 26, at which time the prize winning compositions were presented by the composers. Each year this club has a competition for Texas composers. Mrs. L. L. Marks was chairman of the contest, assisted by Alice Mayfield, Mrs. C. C. Higgins, Roy Repass and Walter Dunham. The judges were Leopold Godowsky for piano, Leopold Auer for violin and Fay Foster for songs. The prize winners were John M. Steinfeldt of San Antonio, first prize, \$100, for piano composition, and second prize of \$50 for song; Henry



**"MAY PETERSON
THRILLS, CHARMS
AND CAPTIVATES
HER AUDIENCE;
HER SINGING
SUPERB AND
LOVELY."**

The Amarillo (Tex.) Post, in a headline,
said the above about May Peterson,
soprano, formerly Opera Comique and
Metropolitan Opera Company.

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Jacobsen of San Antonio, first prize, \$100, for song; E. Clyde Whitlock of Fort Worth, first prize, \$100, for violin composition, and Carl Venth of Fort Worth, second prize, \$50, for violin composition. Additional compositions by the composers completed the program. The composers were complimented the following day with a luncheon. Each gave interesting talks and a short program was given by Alice Conrey Slade, soprano, accompanied by Mrs. Daniel A. Groh and Mrs. Ralph Glass, pianist.

At the regular meeting of the Tuesday Musical Club, Mrs. Eli Hertzberg, life president, gave an enjoyable program of Spanish music. Other participants were Mrs. Richard Craig, Dorothy Richter, Ruth Herbst, Mrs. Guy Simpson, Irene Saathoff and Mrs. James Chalkley. Accompanists were Mrs. Roland Klax, Walter Dunham, Pauline Stippich and Fern Hirsch.

Walter Dunham, official organizer for the Scottish Rite Cathedral, presented the second recital, October 20, in a series being given here.

The Junior Mozart Society held the first meeting of the season, October 20, in the home of Mrs. J. M. Krakauer, president of the Mozart Society. The following officers were elected: Grace Noble, president; Maxine Krakauer, vice-president; Johanna Belle Steves, secretary; Dorothy Hissnes, treasurer; Fred Hogan, press reporter, and Mrs. Gabriel Katzenberger, director.

Mrs. Joseph Choate King, mezzo-soprano; Frances Harland O'Brien, contralto; Major L. C. Fairbanks, baritone; Lucy Buch, danseuse; Felix St. Claire, violinist; Edward Bradford, xylophonist; Ruth Kelso Clarkson in pianologues, and the Shrine Band, presented an entertaining program when the Army Circle of St. Paul's Episcopal Church entertained, October 22. The accompanists were Mrs. J. J. Loving and Ethel Newton.

A group of songs by Oscar J. Fox, sung by William Therly, with the composer at the piano, was a feature of a dinner, October 23, in honor of Gutzon Borghum.

Dorothy Richter, Eunice Hickerson, Theresa Duft, Lou Scoggin, Virginia Majewski and Lalla Rookh Taylor ap-

peared when Dorothy Allen entertained for Ruth Elizabeth Herbst, pianist. The accompanists were Ada Rice, Lucile Lane, Eunice Hickerson and Miss Herbst.

Lo Priore, violinist, was presented in recital, October 25, at Our Lady of the Lake College. The able accompanist was Magdalen Herrera.

Alfonzo Esparza Oteo, a Mexican composer, appeared October 25 in a program of his own compositions.

The third organ recital in the Walter Dunham series was given October 27. Betty Longacre Wilson, soprano, and Warren Hull, baritone, were the assisting artists.

Mrs. James Chalkley, soprano; Virginia Majewski, violinist, and Manfred Gerhardt, baritone, appeared on the program when the music department of the Woman's Club held the first meeting of the season, October 28.

Ethel Crider, soprano, was presented October 20 by the Kiwanis Club at the annual ladies' night. She gave a Spanish program accompanied by Jose Conrado Tovar, of the City of Mexico.

The junior department of the San Antonio Musical Club met October 31. Camille Lodovic Sweeney is chairman. Inez Canaday was in charge of the program presented by thirteen members.

S. W.

The Cantorate Offers Career to Singers

About a year ago a young man was ushered into the office of the Institute of Hazanuth and had an interview with the director, Jacob Schwartz. The stranger unfolded a story which, although sad and punctuated with pathos, is paralleled day after day in the experiences of others similarly situated. It was a story of blighted ambitions, the tale of an aspiring dreamer whose hopes were blasted by the realities of life.

He was in this country only about six months. He was the possessor of a beautiful baritone voice of excellent quality, had been the music director of the Princess Road Synagogue in Liverpool, and had sung with a traveling opera company in England. Leaving his wife and children behind him he came to the United States, the land of promise, where he expected to find the opportunity for operatic triumphs. But it was the old story retold. No friends and no funds placed him in the same class with a host of others.

His heart was set on a musical career, for he felt that without his music he was like one deprived of the essentials of life. He cast about for something to do, and as a last resort visited a number of booking agents connected with various theatres but without result. The future looked black when one day Louis Kuschell met a friend who suggested that the Cantorate might offer opportunities to one with musical ambitions. Thus came the visit to the Institute of Hazanuth.

After listening to his story, Jacob Schwartz accepted him as a student of the Institute, and so diligent was his application to his studies that he completed the course of instruction in one year and was graduated as cantor. A vacancy in the newly organized Temple Beth-El, of Houston, Texas, was heard of by Jacob Schwartz, who immediately wrote to Dr. Maxwell Farber, the minister of the congregation. Louis Kuschell went to Houston as a result of the correspondence. His success was immediate. His name was heralded in the press of Houston as a decided acquisition to its communal life. His congregants were lavish in their praise.

Aside from the fact that this case illustrates the fact that determined people of ability can find a way to realize their ambitions, it throws light on the fact that the cantorate, especially in its modern form as exemplified by the curriculum of the Institute of Hazanuth, offers a career for those whose hopes for a musical career along other lines have been thwarted because of circumstances over which they have no control.

Pettis Wants Piano Compositions

Ashley Pettis, pianist-artist-teacher at the Eastman School of Music of the University of Rochester, invites all American composers to send to him piano compositions either published or unpublished with the purpose in view of featuring them in his concerts should they measure up to requirements.

"You can lead the battle against foreign propaganda all you please with essays and philippics and diatribes," says Pettis, "but the only way to give encouragement to our talented composers, of which we have many, is to perform their works in public."

Many Re-Engagements for Cecil Arden

Cecil Arden has many re-engagements among her list of appearances for this season. She was heard last year at both Columbus and Grenada (Miss.) where she sang recently.

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Photo by Elzin, N. Y.

The Critics wrote after her performances of Tosca and Othello:

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"A real operatic star."—*Maurice Rosenfeld.*

"Voice full, resonant, of telling clarity and evenness."—*Herman Devries.*

"Better than during the whole fourteen years of her career."—*Maurice Rosenfeld.*

"Poetic and appealingly lovely."—*Herman Devries.*

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NEW YORK CONCERTS

DECEMBER 7

Martha Attwood

Martha Attwood, recently returned from several years of study and singing in Europe, gave an unusual and successful song recital in Aeolian Hall on December 7, with Giuseppe Randoschek at the piano. Mme. Attwood revealed a winning personality, with her star quality in manner, voice and interpretation, in a program that was new, with nothing standard or ordinary, and in which she departed considerably from the conventional. She is a true lyric soprano, with a wide, unbroken register of even quality and timbre, but she evidenced readily at times how easily she could become dramatic on occasion. Markedly ample in reserve power, her voice improved in quality and volume throughout a gamut of songs wide in their demand on her vocal resources. Diminuendos, crescendos and climaxes were skillfully handled and impressive in effect. She proved familiarity with and command of songs and arias in Italian, French, German and English. Excellent articulation, coupled with poise and musical understanding, kept her audience in comfortable ease and enjoyment.

The Cloud Aria from *Leggenda di Sakuntala*, Alfano, specially arranged by the composer for Mme. Attwood, received its first American hearing on this program, and was splendidly received for its masterful delivery. An especially original number by Joseph Marx, *Hat dich die Liebe berührt*, as well as the colorful *Regen*, by Alexander Schwartz, were especially interesting. *Desolation*, Wyman, well deserved its generous recall and repetition. A Sprig of Rosemary, Koemann, was given a decidedly charming rendition and in the closing number, *Me Company Along*, Hageman, there was marked agility in wording, with wide variety of tone.

Mme. Attwood's audience, captured by real merit, was loth to let her go, and dispersed only after she had added several songs and two operatic arias to her otherwise demanding program. She, however, seemed untiring, and the freshness and beauty of her vocal powers were even more marked at the end of her last number than during the beginning of her program.

Corinne Rider-Kelsey

It was indeed a privilege to hear Corinne Rider-Kelsey at her delightful recital at Aeolian Hall on December 7. From such an artist there is much to be learned, not only by the students of voice but also by artists of experience. Every song was given with rounds of applause—which was genuine and not "just polite"—and a number of songs on her program were repeated. Such interpretative skill is indeed a joy. Whether Italian, German (and she did this group exquisitely), French or English, Mme. Rider-Kelsey always excels. Vocally she has never been heard to better advantage. The voice was of its former fine quality, of considerable volume and range, and she invested her singing with feeling and charm. One could go on at length in giving a detailed account of each number, but space forbids, so in

conclusion it must be said that her recital was concluded all too soon and one hopes to hear her again this season. Edward Hart furnished the singer with musicianly accompaniments.

Paul Roes

Paul Roes made his American debut at Town Hall on the evening of December 7, in a program of unusual character played in an unusual manner. He offered the Bach-Busoni prelude and fugue in D, transcribed from the organ prelude and fugue; Beethoven's sonata quasi fantasia in C sharp minor, op. 27, No. 2, sometimes foolishly called the Moonlight Sonata; *Années de Pèlerinage* by Liszt—the entire nine movements,—and the three parts of *Iberia* by Albeniz. Mr. Roes instantly got the attention of his audience by his repose, force and poetic imagination. He has in a marked degree what is called individuality, which simply means that he puts his own interpretation on what he plays and fills every bar with light and beauty, the warmth of a passionate and at the same time a reflective nature. He adorns the music with delicate nuance and charm without sacrificing force when it is needed, and never falling into ways of easy sentimentality. It cannot be said that he made the Liszt pilgrimage more interesting than Liszt himself made it. It is not a highly impressive work. But he did succeed in giving great beauty to pages of it, and the work held attention from end to end, a fact which, in itself, is a real tribute to the power of the player. His ability was, however, best shown in the Beethoven sonata, which offered opportunity for just such musicianship as he so eminently possesses. He was warmly received by a good sized audience and his evident success should assure him an equally successful American tour.

DECEMBER 8

Cobina Wright

Cobina Wright gave her song recital at Aeolian Hall, December 8, just as planned, but there were not a few in the large and truly distinguished audience that had assembled to hear her who found themselves in a somewhat different environment than is usual. Against a background of green and with the rest of the stage most tastefully decorated, she made a fascinating picture. And when she sang this early pleasure increased abundantly. From the very start of her program, Mme. Wright charmed her hearers with her fine art. Indeed her success was genuine and lasting.

To begin with, Mme. Wright chose Bach, Handel and Durante, the selections being *Patron das macht der Wind*, from *Phoebus and Pan*; *Care Selve*, from *Atalanta*, and the last named *Danza*, *Danza*. More German was included in her second group: Brahms' *Meine Lieder*, Strauss' *Traum durch die Dämmerung*, and three Wolf numbers—*Auf dem Grünen Balcon*, *Nixe Binsefuss*, and *Er ist's*. Mme. Wright showed a great liking particularly for Wolf, and in the first of his songs she offered some of the most beautiful singing of the evening. Her German throughout was delightful. Wolf's *Nixe Binsefuss* had to be repeated.

Every bit as well done was her third group, all French, the audience finding its chief delight in the soprano's rendition of Ravel's *Oh, la pitoyable aventure*, from *L'Heure Espagnole*, demanding its repetition. Others in this group

were Poldowski's *Serenade*, Debussy's *De Soir*, and De Falla's *Seguidilla*.

Then came the concluding group, the best liked of which was the humorous and always popular *De Ol' Ark's a Moverin* from the pen of David Guion, or at least arranged by him. Burleigh's *Swing Low Sweet Chariot* was the other Spiritual, and there were also two songs by Cimara—*Non Eiu* and *Stornellata Marinara*—and then *La Colomba* and *Joy*, the latter by Wintter Watts. All in all, it was the sort of recital that gives even the blazé a delight in attending. One hopes to hear Mme. Wright again and often.

Jacques Jolas

Jacques Jolas is a pianist who always has an interesting program to offer. At Town Hall, December 8, he began with a Mozart rondo; he played next, with fine sympathy for their intimate nature, the Schubert German Dances, op. 33, and followed these with the Brahms F minor sonata. It was a fine musicianly reading of this long work, barring an occasional tendency towards over-loudness. The rest of his program had much of new things. There was a Chaconne by Carl Nielsen, not especially notable; a Poem by Dwight Fiske, decidedly interesting; three pieces by Prokofiev, two light *Visions Fugitives*, and the Third Sonata, all three of them idiomatically written for the piano even if they had nothing special to say. Then there was a group of Debussy, a composer who seems to appeal especially to Mr. Jolas. He plays the Debussy works with fine feeling for his vague, fascinating color. He ended, except for the encores which were demanded, with a brilliant performance of the difficult *Triana* by Albeniz.

In these two recitals Mr. Jolas has explained readily why he has become such a favorite in Europe. His is an unusual talent. He has a wide range of colors and dynamics and a keen feeling for rhythm in all he does. His occasional over-exuberance is doubtless nothing but an attribute of youth which will correct itself.

DECEMBER 9

Frances Hall

An event that excited more than a little pleasure took place in Town Hall, December 9, when Frances Hall gave a piano recital before an audience that rivalled its large proportions with its appreciation. She plays with grace and ease and exhibits throughout her numbers a facile technique and lovely quality of tone that command continuous interest. Her program comprised the works of but four composers: Haydn, Schumann, Chopin and Brahms, the latter two being represented by an individual group. Haydn's F minor variations, with which the recital began, was given in a manner calculated to add many new admirers to Miss Hall's already lengthy list. Her rendition of the Schumann Phantasie, op. 17, was received with the enthusiasm it deserved. From the lovely G flat major waltz to the short, scintillating Mazurka, the artist's interpretations of Chopin were an inspiration to the listener. In her final group, she displayed additional excellence of style and adaptability of mood in two Brahms' intermezzo and a rhapsody. Miss Hall was warmly acclaimed throughout her program and persistently recalled for encores.

DECEMBER 10

Ruth Breton

The warm reception tendered Ruth Breton at Aeolian Hall, on December 10, was genuinely earned. Miss Breton is indeed an extremely talented young woman and has more than a few of the assets necessary to a successful career. Her technique was at times dazzling in its ease and skill, and she draws a beautiful, round tone from her instrument. Agility of bowing and clean cut playing were also gratefully noted. Miss Breton, while impressing one with her unusual poise and ease of manner invested her work with a depth of feeling that never got the best of her. Her appearance on Thursday certainly bore out the predictions made last season at the time of her auspicious debut that she would soon be ranked among the best of the younger violinists. Her program was admirably chosen, opening with the Corelli Sonata in C, followed by Chausson's Poeme, and then two groups of shorter pieces the most favored of which were *Serenata Andalusia* (Ranzato), Manen's Chausson, *Pond Lily* (Spalding) and Hubay's *Hullamzo Ballaton*. There were several encores to add to the afternoon's pleasure. Walter Golde, that ever dependable and excellent accompanist, was at the piano.

New York Philharmonic: Schelling, Soloist

The Philharmonic concert of December 10 at Carnegie Hall, Willem Mengelberg conducting, drew the usual large audience. The numbers offered were: Symphony No. 4 in A major (Italian), op. 90, Mendelssohn, and overture to *Tannhäuser*, Wagner, both of which were presented with decided beauty and musicianship. Mendelssohn's work, which is rarely given by our local orchestras, won much applause. It is surprising that this composition is not presented more often.

Ernest Schelling appeared in the dual capacity of composer-pianist. His *Impressions from an Artist's Life*, variations for orchestra and piano, in which he was the soloist, was the important number on the program. Mr. Schelling played the piano part brilliantly and with marked gusto. He had excellent support from Mr. Mengelberg.

The work, which is frequently played by the Philharmonic Orchestra, again created the same excellent impression as it has done on previous occasions. This unique descriptive, and fascinating composition, which was written in 1914-15, was first performed by the Boston Symphony Orchestra in Boston in 1915, and was first given in New York by the Boston Orchestra, January 6, 1916. The score, which is still in manuscript, is dedicated to Mrs. Schelling.

Marjorie Meyer

It was a delightful concert intine that Marjorie Meyer, soprano, gave at Steinway Hall on December 10, before an audience that quite filled the hall. She had the assistance of Frederick Persson, at the piano, and Prince Sheris Mo-huddin, cellist.

Miss Meyer has always impressed one with the serious-
(Continued on page 24)

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What Eminent Critics Say About this Artist's VOICE—STYLE—INTERPRETATION

Paul Morris in *N. Y. Eve. World*
March 23, 1925

In some respects the best performance of the afternoon was the Golaud of Clarence Whitehill. He is well versed in the French traditions. He is an artist who puts imagination into every role. His impersonation was poetic as well as authentic.

Lawrence Gilman in *N. Y. Herald and Tribune*
March 6, 1925

Mr. Whitehill lays stress upon the tragic side of Wotan, and he makes this tragic aspect of the defeated god a very touching thing. We shall not soon forget what he achieved at yesterday's performance with "das Ende! das Ende!" as he envisaged the ruin of his world and all his hopes; and his Abschied was as affecting as it was beautifully sung.

Herbert F. Peyser in *N. Y. Telegram and Eve. Mail*
March 23, 1925

The most striking and memorable individual performance was the Golaud of Clarence Whitehill—an impersonation extraordinary in its sustained power, emotional conviction, dramatic pitch and consummate treatment of textual and musical declamation. Throughout the afternoon the standard of enunciation was unusually high, though the qualities of French dispensed proved far from uniform.

W. J. Henderson in *The Sun*
March 23, 1925

Mr. Whitehill's Golaud is destined to be remembered as one of the great tragic figures of the contemporaneous opera stage. There will be debate about it; and some will cavil at his methods in certain moments; but of the power and authority of the impersonation the future will entertain no doubt.

Pierre V. R. Key

What stood out as the individual high-light of the afternoon was Clarence Whitehill's Golaud. That American swathed himself in glory; vocal, phonetic, and dramatic. You heard every syllable in impeccable French. Even Hector Dufranne, who created the role, touched no such heights as Whitehill gained and sustained.

Deems Taylor in *The World*

The one great performance, as always, was the Amfortas of Clarence Whitehill.

Olin Downes in *N. Y. Times*

Mr. Whitehill's Amfortas has been often described and given the high praise which is its due.

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ARTISTS EVERYWHERE

Ashley Pettis is greatly enjoying his work as a member of the piano faculty at the Eastman School of Music, Rochester, and winning success at it. He also has a number of concert engagements, including an appearance with the Rochester Philharmonic Orchestra, under Eugene Goossens, when he will play the Schumann concerto.

Augusta Lenska scored success when singing Fricka in the first performance by the Chicago Civic Opera Company of Die Walkure, Polacco conducting. Glenn Dillard Gunn in the Herald Examiner refers to her singing of the difficult music in very fine terms. He especially praises her enunciation.

Hulda Lashanska, soprano, was heard over station WEAF on the Atwater Kent program, December 13.

Florence Easton was honored by the Woman's Committee of the St. Louis Symphony Orchestra recently at a membership tea at the home of Mrs. Oscar Johnson, that city. This was given especially for Florence Easton, the soloist of the current pair of concerts by the orchestra. The reception for Easton was the initial function arranged in honor of a concert guest artist.

May Peterson, who received a great many more than the usual number of congratulatory letters after her radio recital for the Atwater-Kent Corporation through Station WEAF, New York, on October 25, last, was engaged for another radio recital from Dallas, Tex., on December 13.

Tofi Trabilsee held his usual weekly musicale given by advanced pupils, at his studios, on December 2. The following pupils gave an enjoyable vocal program: Julia Lovelance, Mary Barton, Margaret Von Frank, Stella McIntyre, Julia Sullivan, Gene Barth, Mary Diaz, Frank Bauer, George Krugel, Harry Young, James McGrath, Joe Mitchell, Henry Demavais and Mr. Diaz.

The New York Piano Conservatory and School of Affiliated Arts procured Leroy B. Campbell, Mus. Doc., for the third of the series of monthly Friday evening lectures given in the School Auditorium, December 11. Dr. Campbell is well known as a teacher, author, composer and psychologist. He has been a pupil of Breithaupt of Berlin, and of Tobias Matthay of London, as well as Wager Swaine, Isidor Philip and Thalberg. He has made twelve musical tours to Europe, and one musical pilgrimage around the world on which he gave addresses to twenty large universities and schools. A part of the present lecture series will be in the form of a lesson given at the piano.

N. Lindsay Norden presents excellent musical programs at the Second Presbyterian Church, Philadelphia, of which he is organist and choirmaster. Preceding the regular evening service on November 29 Godard's trio, berceuse, was given by Mr. Norden; Frederic Cook, violinist, and Vincent Fanelli, harpist. The trio also played two numbers by Henry Hadley, October Twilight and Prayer. The program included in addition two anthems, Nunc Dimittis, by Paul Tschesnokoff, and Bless Thou the Lord, O My Soul, by Michael Ippolitoff-Ivanoff, both sung by the choir a cappella.

Alfred Hollins recently gave organ recitals in the following cities: December 1, Kansas City; 2, St. Louis; 4, Chicago; 6, Columbus, O.; 8, Ottawa; and December 9, Montreal. Although handicapped with blindness he has made a remarkable record in filling so closely booked an itinerary.

Maria Dormont Koussevitsky was soloist, November 22, with the Detroit Symphony Orchestra, when the News said: "She is unquestionably a splendid artist. . . A flexible, accurate and well-disciplined voice of considerable magnitude and suavity throughout an extensive range. . . . Showed herself very much of a musician, sensitive to the tiniest significance of her music."

William Reddick, on December 12, made another joint appearance with The Orpheus Club of Great Neck, L. I., appearing in several groups of solos and conducting a

group of his own compositions. On December 11 he directed the choir of the Central Presbyterian Church, where he is organist and choir director, in a recital of operatic and oratorio selections; on the sixteenth he gave a recital in Newark with Arthur Hartman, violinist, and on December 19, will appear with the Summit (N. J.) Choral Society.

Flora Negri's New York recital, November 1, with its fine success, brought her excellent engagements, including the Baltimore Music Club, November 7, Schola Cantorum, New York, December 23, with a later one in Buffalo as soloist with the Orpheus Club.

Lynnwood Farnam's pupils' recitals begin at Town Hall, New York, December 31; the participants will be Ellen M. Fulton (Scranton) and Katherine Fowler (Washington, D. C.). He will collaborate in Town Hall at the Winifred Cornish affairs, and his New York recitals at the Church of the Holy Communion continue on Mondays in December; manuscript works by American composers appear on every program.

Henry F. Seibert interested and then enraptured the audience in his prologue organ recital at Town Hall, New York, December 4, because of his warmly expressive handling of the organ. He played familiar works by Schubert, Mendelssohn, Handel, Boccherini, and closed with the Yon pedal concert study, done in amazingly fluent fashion.

The Hart House String Quartet of Toronto, Canada, gave its first recital in the United States when it opened the season of the Tuesday Morning Musicales, at Kilbourn Hall, Rochester, N. Y., on November 24. The program consisted of Debussy, Bartok and Beethoven quartets. Following the recital a reception was given for the quartet at the Genesee Valley Club. Many people prominent musically and socially were present, including Mr. and Mrs. Eugene Goossens, Howard Hanson, Palmgren, Gustave Tintot and many others. All were most enthusiastic about the Hart House String Quartet.

Ernest Hutcheson was the guest of honor at the Cordon Club after his Chicago recital on December 6. From Chicago he went to East Lansing, where he was scheduled to appear three days later at the Michigan State College.

Helen Davis, soprano, has recorded David Guion's little dardie song, Howdy Do Mis' Springtime, for the Edison. Another popular concert soprano, Suzanne Kenyon, programmed this number at her Town Hall recital on December 2.

Frank Munn, lyric tenor, has just recorded Lullaby Lane by Harry DeCosta and Leo Woods for the Brunswick. This number bids fair to be as popular a mother song as that Wonderful Mother of Mine (Goodwin) and The Best Little Mother that God Ever Made (Ball), two outstanding mother songs successes from the Witmark Black and White series.

Arthur Penn's newest ballad, Nobody Else, appears to be the nearest approach to his earlier success, Smilin' Thru, and Ann Robinson, soprano, with Roxy's Gang, broadcasted the number recently. Guion's Howdy Do Mis' Springtime was sung by Marjorie Harcum.

John Coates, English tenor, who is returning to this country for a tour of the United States and Canada, will bring over with him his own accompanist, Gerald Moore, a young Englishman who has already made a name for himself as a solo artist.

E. Robert Schmitz could not conclude his last concert in Houston, Texas, in time to make the 10:10 train, and yet he was obliged to take it in order to be in time to play in Norman; so permission was obtained from the Santa Fe for the fast through train to be held ten minutes at Houston to allow Mr. Schmitz to board it. Never before has this train been held except for the President or some high official of the road.

Laura De Wald-Kuhnle's pupils in voice and expression have been busy entertaining in Philadelphia churches and vicinity. They include Elizabeth Tweedale and Eugenia McDonald, sopranos; Louise Gallagher and Blanche Nevin, contraltos; Ann McDonald and Lillian Greenover, readers, and Helen Nevin, reader and soprano. Their programs con-

sist of playlets, readings, Indian songs and stories, also folk songs in costume. October 22 they entertained at the Wayland Baptist Church; November 5, Scotch Presbyterian Church; November 20, Royersford Baptist Church; December 4, Valley Forge Town Hall; December 15, White April Club, Highland Park. On December 2 Cinvein Heycock gave an evening of stories and readings at the Lankenau School for Girls.

Dusolina Giannini, since arriving in this country, has already given concerts in Fall River, Brockton, Fitchburg, Washington and Indianapolis, scoring phenomenal success in every instance.

Mischa Levitzki's tour of China has been crowned with the highest appreciation that can be accorded an artist, and that is re-engagements. In every town where he appeared he was compelled to give two and even three additional concerts. His tour in Japan began November 22.

The Russian Symphonic Choir is meeting with extraordinary success in the Middle West and numerous re-engagements are already being booked for season 1926-27.

Nina Morgana continues to win enthusiastic press notices. Following an appearance in Scranton, Pa., the Scranton Republican stated: "Miss Morgana gave a superb rendition of arias from Sonnambula and Dinorah. To the Bellini song she brought a freshness and daintiness that brought applause at the end of the recitative. The aria was one of the best examples of coloratura singing heard here, every demand of vocal technique was exhibited and the singer gave a flute-like staccato and a trill of such mathematical accuracy coupled with the poise which is characteristic of Bellini's music that the performance became a triumph. But not less successful was she in the Shadow Song. Here all her resources—and they were many—were called into action, and her delicious voice, rich and pure, always in perfect pitch, was a great pleasure to listen to."

Ralph L. Baldwin conducted the Choral Club of Hartford in a concert at Foot Guard Hall, Hartford, on December 4. The assisting artists were Josephine Simpson Koch, soprano, and Joseph Malkin, cellist.

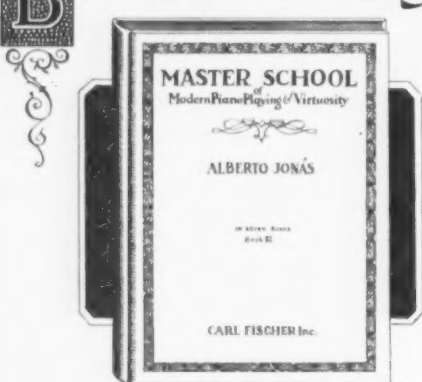
John Powell, pianist and composer, like many of his American colleagues in the musical art, developed his musical gifts abroad. Mr. Powell spent several years with the great teacher of pianists, Leschetizsky, in Vienna, after he had graduated from the University of Virginia, with Phi Beta Kappa honors. After his latest New York concert, on the eve of the transcontinental concert tour on which Mr. Powell is now engaged, the critics of the metropolis were unanimous in the verdict that this Virginia gentleman "is one of the best pianists to be heard today."

Georges Enesco, Rumanian violinist, who is expected in America for his fourth consecutive tour, will remain only until March, owing to the bookings of his European spring engagements. Mr. Enesco is bringing over with him his second orchestral suite, which although composed some time before the war, has not been heard outside of Rumania, where it had one performance with the Bucharest Symphony. The music is based on the old dance suite in six parts, but it is written in distinctly modern style, and takes about twenty-three minutes to play.

Inga Julieva, the striking Norwegian lyric coloratura soprano, has received many letters of commendation from clubs and organizations for which she has sung. She has been re-engaged for an appearance before the Woman's Club of Roland Park, Md., and in closing the engagement Edna F. Ruse stated: "Mrs. Primrose tells me that your present work far surpasses the recital you gave us two years ago. We were so charmed at that time by your delightful interpretations that I know we have a real treat in store for us." At this forthcoming recital Mme. Julieva will include on her program songs by Jeno De Jonath, the well known violinist-composer-conductor-pianist, who will accompany her at the piano.

Alton Jones, pianist, on the recommendation of Edwin Hughes, was engaged by the Musical Research Club of Bridgeport, Conn., for its concert at the Stratford Hotel Ball Room on November 30. In a letter to Mr. Hughes,

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The same thoroughness and astonishing completeness of detail which brought about the sensational success of the first two books may also be claimed for this one. Famous pianists such as Josef Lhevinne, Ossip Gabrilowitsch, Ernst von Dohnányi, Emil Sauer, Arthur Friedheim, Leopold Godowsky, Ignaz Friedman, Fannie Bloomfield-Zeisler, Isidor Philipp, Katherine Goodson, and Alfred Cortot have contributed a wealth of original exercises specially written for this master school, and interesting photographs of all these artists have again been added. A page of instructive advice, How to Use the Master School, constitutes one of the most valuable features of this Book III.

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Leslie Fairchild, the president of the club, wrote: "Alton Jones surpassed our expectations. He is one of the most interesting pianists I have ever encountered. His playing of the Bortkiewicz Etude was little short of a feat. Many thanks for having put me in touch with such a delightful artist!"

Charles Wakefield Cadman has signed a three-year contract with the Ampico Company and will record selections from his *Witch of Salem* as well as accompaniments of his famous songs. Mr. Cadman will attend the premier of *The Witch of Salem* in Chicago before his return to California on January 1.

Annie Louise David, harpist, played in Bridgeport, Conn., on November 22, gave a recital at the Hotel Majestic, N. Y., with Adah Campell Hussey on Thanksgiving Evening, played in Morristown, N. J. on December 4, and on December 20 will be heard at two services at the West End Collegiate Church and in the evening at the service of Dr. John Hyatt Brewer at the Lafayette Presbyterian Church.

Claude Warford's songs are featured on many programs this season. Elsa Alsen is singing *Dream Song*; Florence Otis and Grace Farrar, sopranos, are using *Approach of Night* and *Three Ghosts*; Joseph Kayser, baritone, has programmed *Life's Ecstasy* and *Earth is nough*, while Eric Edman and Roy Nerhood, tenors, are singing *Three Ghosts*. (The last named song is new, and is proving very popular.) Marion Callan is using *If I Could Fly* and *The Stork* on her programs of *Songs for Children*.

Fred Jacobi received some excellent notices for his latest composition, *The Poet in the Desert*, performed at a recent *Friends of Music* concert. Olin Downes wrote in the *Times*: "Of these compositions by far the best was that of Mr. Jacobi. We prefer the score of the *Poet in the Desert*, after the text of Charles Erskine Wood, to anything else of this composer's that we have heard, not because its harmonies are queerer or its scheme more ambitious, but because the writer is palpably sincere and thoughtful in the setting of the text, and the results are accomplished with simpler means, on the whole, than those Mr. Jacobi has customarily seen fit to employ."

Winifred Macbride, pianist, will give a recital at Aeolian Hall December 29, offering piano classics which include an unusual work by Vinzenz Lachner—prelude and toccata. She will also play, perhaps for the first time in America, John Ireland's sonata in E minor. The balance of the program will consist of compositions by Bach, Schumann, Chopin, Wagner, Liszt and Brahms.

Sylvia Lent, violinist, began her mid-western tour with an appearance in Buffalo on December 1, with the Detroit Symphony Orchestra, Ossip Gabrilowitsch conducting. She will end this tour with an appearance in recital in Chicago on January 10.

(Continued on page 50)

Festival at Madison Square Garden

Plans have now been completed for the first music festival at the new Madison Square Garden, on Sunday evening, December 20. It will be held for the benefit of Reconstruction Hospital. There will be a large orchestra and Dr. Ernest Knoch will be festival conductor. Artists who will take part include: Carmela Ponselle, mezzo soprano of the Metropolitan Opera Company; Riccardo Stracciari, distinguished baritone; Marguerite D'Alvarez, contralto of the Chicago Civic Opera Company; Rafael Diaz, tenor of the Metropolitan; Erwin Nyiregyhazi, Hungarian pianist; Dreda Aves, soprano; Esther Dale, soprano, and Weyland Echols, tenor.

BUFFALO, N. Y.

BUFFALO, N. Y.—The first of the series of artists' concerts, under the auspices of the Buffalo Musical Foundation (Marion de Forest, manager), was presented by Sigrid Onegin, contralto, in Elmwood Music Hall recently. It was Mme. Onegin's second visit to Buffalo and she was accorded an ovation, her glorious voice, wonderful art and charming personality thrilling the large audience. Franz Dorfmueller shared honors with his artistic piano accompaniments.

BOSTON SYMPHONY

The Boston Symphony Orchestra gave the first of the series of Buffalo Musical Foundation orchestral concerts in Elmwood Music Hall, November 4—an auspicious opening. The large hall was filled with an enthusiastic audience which welcomed Serge Koussevitzky, recalling the conductor again and again.

FLONZALEY QUARTET

Little has been left unsaid regarding the excellence of the Flonzaley Quartet and the quality of its performance. The concert given by this organization in the Hotel Statler Ballroom, November 17, under the auspices of the Buffalo Symphony Society, was thoroughly enjoyed by a capacity audience, demanding many recalls and obtaining encores.

DAYTON WESTMINSTER CHOIR

The Dayton Westminster Choir made a deep impression at the concert, November 8, in Elmwood Music Hall; for seldom is such finished choral work heard. The entire program was of uniform excellence, the accomplished conductor, John Finley Williamson, being recalled many times. Incidental solos were well sung by Mrs. Hodopp and Mr. Layman. The concert fully demonstrated what can be done by an American Church Choir singing without notes or pitch pipe.

BUFFALO SYMPHONY

The fifth season of the Buffalo Symphony Orchestra opened in Elmwood Music Hall, November 15, with a concert attended by a large and enthusiastic audience. Arnold Cornelissen, conductor, as piano soloist, played the Glazounoff concerto with excellence of tone, technique and beauty of interpretation; and brought forth storms of applause. Much interest was evidenced in the English guest conductor, Eugene Goossens, who led the men through an excellent performance of the *Dvorak Carnival*; By the *Tarn* (Goossens), *Shepherds Hey* (Grainger) and the *Beethoven symphony No. 8*. Both conductors were tendered an ovation which they generously shared with the orchestra and Joseph Ball (concertmaster).

CHROMATIC CLUB

The Chromatic Club opened its twenty-sixth season in the Playhouse, November 7 and 9, giving two fine recitals—the first by Marjorie Harwood Kemp, soprano, recently returned from study abroad. Her program was given a musicianly interpretation, with dramatic style and variety of tone color. Accompaniments were artistically played by Arnold Cornelissen.

The evening program was presented by Paul Gruppe, cellist. Beautiful tone, combined with finished artistry, made great appeal. Louis Spielman, at the piano, furnished delightful accompaniments.

At an informal meeting of the officers of the Chromatic Club the musical program was given by Jan P. Wolanek, violinist, accompanied by Beth Bowman; and Margaret

Ferguson, pianist. Mme. Bevervoorbe spoke on the *Songs of India*.

LOCAL NEWS

At Central Church of Christ, the first of the series of organ recitals by the Buffalo Chapter of the American Guild of Organists was recently given by DeWitt C. Garretson, organist and choirmaster of St. Paul's Episcopal Cathedral and dean of the guild. An excellent program was admirably played and greatly enjoyed by the audience. The organist of the church is Mrs. George Bagwall; Alfred Wooler, choir director. The second recital of the guild was played by Edward Hardy, organist of Grace Episcopal Church.

Robert H. Fountain, director and baritone of the Delaware Avenue Baptist Church Choir, is arranging a series of monthly musical programs this season, the first of which presented Tschaiakowsky's *Liturgy* of St. John Chrysostom. The chorus choir of fifty and solo quartet, comprising Edna Zahn, Mildred Burns, Harold Pattenden and Robert H. Fountain, with Mrs. Fountain, organist, were excellent.

Edna Zahn sang at a meeting of the Women Association of the Delaware Avenue Baptist Church; also at the East Aurora Chromatic Club concert with DeWitt C. Garretson, accompanist. At this concert other participants were Geraldine Ayers, contralto; Elmer Dayer, tenor, and Myrtle Webber, pianist.

The choir of St. Paul's Episcopal Cathedral, under DeWitt C. Garretson, gave excerpts from Horatio Parker's *Hora Novissima*, November 22. Members of the solo quartet are Esther Freistedt Jones, Eleanor Register, Harry Bond and Herbert Jones.

The Van-Gar Chorus, DeWitt C. Garretson, conductor, furnished the music at two meetings in the Methodist Episcopal Church, November 10 and 15.

The Colonial Trio, comprising Lillian Veatch Evens, Rebecca Cutter Howe and Ruth Pettit, has a number of engagements booked. These ladies give excellent programs and make a charming appearance in their colonial costumes.

Mrs. Vernon Curtis and her piano pupils gave an enjoyable program, November 18, assisted by Florence Ralston, soprano.

Mrs. Don R. Tullis gave a song recital at the meeting of the College Club, November 16, Robert Hufstader accompanist. The program of American songs was arranged by Mrs. Edward Guthrie.

Helen L. Miller sang, accompanied by Dorothy Bayer, at the luncheon of the Arts Club, recently.

Mary Larned presented her piano pupil, Abigail Johnson, in the Grosvenor Library recently.

At the annual quiet day of the Buffalo Sorosis, at the home of Erna Breitweiser, the musical program was given by Mrs. Laurence Hart, soprano, accompanied by Montrose Phillips. Violin solos were rendered by Elsie de Grood, accompanied by Mabel Kurtz.

Frances Messersmith's *Valze Caracteristique* was played with much success the week of November 8 by the Hotel Statler Ensemble.

Wendell Keeney has been awarded a Juilliard Fellowship, the second granted to a Buffalo pianist; Charlotte Elshimer (Lynch pupil) winning the first. L. H. M.

New Britain Choral Society Concert

Lillian Gustafson, soprano; Anna Harris, contralto; Wendell Hart, tenor, and Norman Jollif, bass, were engaged to sing *The Messiah* with the New Britain Choral Society, December 13, under the direction of E. F. Laubin, who is also director of the Hartford Choral Society, which engaged Mr. Hart and Mr. Jollif for a performance of the same oratorio on January 5.



Photo by Mishkin

"A MOMENTOUS OCCASION IN BUFFALO'S MUSICAL HISTORY" BUFFALO COURIER

SYLVIA LENT

SOLOIST WITH DETROIT SYMPHONY ORCHESTRA

Ossip Gabrilowitsch, Conducting

BUFFALO—DECEMBER 1

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UNANIMOUS PRESS COMMENTS

SYLVIA LENT SCORES TRIUMPH

"The first appearance here of Sylvia Lent, violinist, undoubtedly marks a momentous occasion in Buffalo's musical history. She carried her audience by storm. Her amazing dignity and poise, the freedom and grace of her bowing, and her regard for pitch and tempo astonished those who heard her. The exquisite second movement, with its silvery line playing on the G string, had an unearthly haunting quality that was unforgettable. She disclosed a sensitive regard for interpretation that gave eloquent expression to both her poetic and dramatic temperament. She was recalled several times to acknowledge the applause."—*Buffalo Courier*.

"The soloist of the evening was Sylvia Lent, violinist, a newcomer here. The quality of her performance left no listener in doubt as to the justice of her appearance on the concert platform. She approached her task seemingly with complete unconcern. With no apparent effort, and with no mannerisms she played the four movements of the concerto, easily encompassing all its difficulties, and performing the whole with admirable authority and finish of style. Her brilliant performance was applauded to the echo and she was recalled many times."—*Buffalo Evening News*.

SYLVIA LENT GENIUS

"Undoubtedly the appearance of Miss Lent was an event in music history here. One could not exaggerate her greatness as a violinist. Sylvia Lent is a genius. Hearing her must be the listening for the first time to the child Hoffman. She played the *Concerto for Violin and Orchestra*, in B minor, opus 61, by Saint-Saens. One could easily imagine Sarasate, who was first to play this dream picture and in whose honor it was written some 45 years ago, applauding heartily from his tomb. The magnificent opening bar brought a sense of the soloist's genius to the listener, and as the sombre aspect of the first movement issued from her magic fiddle, the vast audience

gasped in astonishment. There were murmurs of worthy appreciation. The stormy passion of the finale caused a demonstration rarely seen in the music hall. Sylvia Lent was called back time and time again, and Mr. Gabrilowitsch, whose accompaniment was most excellent, shared her honors."—*Buffalo Post*.

"Miss Lent was introduced to Buffalonians last evening and met with great success, which was richly deserved, for she gave a shining account of herself. She played with authority and skill, producing tones of strength and beauty and in no other movement was this more apparent than in the lovely *Andantino* quasi allegretto in quiet and contented mood; a decided contrast to the intensity of the rest of the artistic selection. It was a pleasure to note the unity with which the soloist and the Orchestra played."—*Buffalo Times*.

"Sylvia Lent, violinist, who has taken the country by storm, made her first appearance here last night as soloist with the orchestra, and she carried off the difficult task with high honors, proving herself a thorough and very gifted musician."—*Buffalo Star*.

"The peak of interest of the evening was Sylvia Lent's playing of the Saint-Saens concerto. She gave out the opening theme with such authority and nobility of tone, she set forth the melody of the *Andantino* with such delicious sweetness, and ended its measures with harmonies of such beautiful perfection, she compassed all the technical difficulties with such ease and abandon, and she impressed so sincerely by her musical grasp of all she played that every listener was spellbound. Sylvia Lent is already a name to conjure with in the realm of music, and one can only imagine to what heights of greatness she may attain in the years to come. Mr. Gabrilowitsch gave the soloist beautifully proportioned and sympathetic support, and received a deserved share of the honors which fell to her."—*Buffalo Morning Express*.

CLASS OF SERVICE		SYMBOL		CLASS OF SERVICE		SYMBOL	
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NIGHT MESSAGE	NITE	NIGHT MESSAGE	NITE	NIGHT MESSAGE	NITE	NIGHT MESSAGE	NITE
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<p>WESTERN UNION TELEGRAM</p> <p>Received at 1026 Sixth Avenue, New York</p> <p>1624 FAX 51 BLUE WPL DATE</p> <p>4K DETROIT WICH 1234P DEC 23 25</p> <p>13094 CHARLTON 133</p> <p>CARNEGIE HALL NEW YORK NY</p> <p>SYLVIA LENT APPEARING WITH DETROIT SYMPHONY ORCHESTRA IN BUFFALO SCORES A SPLENDID AND DECISIVE SUCCESS WITH HER BEAUTIFUL PLAYING DELIGHTED TO HAVE INTRODUCED THIS GIFTED YOUNG ARTIST TO BUFFALO AUDIENCE</p> <p>CONGRATULATIONS</p> <p>OSSIP GABRILOWITZ</p> <p>116P</p>							

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BIRMINGHAM, ALA.

BIRMINGHAM, ALA.—The Music Study Club opened its Artist Course auspiciously with the Russian Symphony Choir, under Kilschick. A large and representative audience assembled and was enthusiastic in its praise of the excellent performance.

The All Star Course, under the management of Mrs. Orlene A. Shipman and A. Brown Parkes, opened the concert season with Will Rogers and the De Reszke Singers, before an immense audience in the Municipal Auditorium. The De Reszke Singers were warmly applauded and encored.

The Civitan Club presented the U. S. Navy Band in two concerts in the Municipal Auditorium; an afternoon performance that was largely attended by school children, with many adults also, and a night concert which drew a great audience. Both performances were enthusiastically received and many encores demanded.

The Music Study Club held its first study meeting in Cable Hall with the Folk Song as the subject. Alice Graham, chairman of the Study Course, told of the musical value of the Folk Song, and a quartet—Mrs. J. J. Strickland, Mrs. L. D. King, J. Phil Maguire and Leon Cole—sang. Mrs. T. L. Fossick rendered Spanish folk song dances and J. Phil Maguire a tenor solo.

The Music Study Club presented Edna Gockel Gussen, pianist and director of the Birmingham Conservatory of Music, in recital at Cable Hall before an enthusiastic audience.

Constance Samuel, organ pupil of Paul de Launay, gave an organ recital in Rubama Baptist Church, assisted by voice pupils of Olive de Launay.

Mrs. E. T. Rice presented pupils in recital in Cable Hall on November 13.

The Music Teachers' Association held a meeting on the first Wednesday in November at the Southern Club, and listened to the first of a series of lectures by Allen G. Lochr. Homer Cooke, tenor, sang a group of songs.

The Woodlawn Music Study Club has re-organized for the season and held an interesting meeting with fine musical program on November 4. A. G.

Simonis Symphony Orchestra Heard in Schools

Under the caption, Mohammed and the Mountain, the Music Herald devotes considerable space to Carl Simonis and his symphony orchestra of thirty players—the idea being the bringing of this excellent orchestra to small towns, high schools, etc. Through this unique small orchestra, boys and girls are enabled to hear the works of Haydn, Beethoven, Grieg, DeKoven, Herbert and others in completeness, opening a world of new delight to them. City children hear symphony orchestras; country children never. So Carl Simonis, more and more, specializes in the bringing of the musical mountain to young America, and in this has won much success. Harrisburg, Albany, Adams (Mass.) devoted

columns of space to this orchestra and the playing of the young and enthusiastic fellows comprising its make-up, no less than to Carl Simonis himself, who, as the keynote of the entire affair, strikes the high spots as conductor. A supervisor of music said: "It's a marvel, what he gets out of those thirty men!" and this echoes general experience. A prize contest for the best composition from a high school, college or normal school pupil has been instituted by Mr. Simonis, with a final scheme for taking a student orchestra overseas in 1927.

La Forge-Berumen Studio Notes

The La Forge-Berumen Studios gave a concert for the benefit of the Parents and Teachers Association of Kew Gardens at Kew Gardens, L. I., N. Y., November 23. The program was presented by Edna Bachman, Jane Upperman, Gladys Hill, sopranos; Arthur Kraft, Gil Valeriano, tenors; Manlio Ovidio, baritone; Alice Bracey Taylor, Ernesto Berumen, pianists; Frank La Forge, Glenna King, Alice Vaiden and Helen Fromer, accompanists.

A group of artists from the studios gave a concert in the ballroom of the Majestic Hotel, New York, November 19, for the benefit of French orphans. Those participating were Frances Fattmann, Amie Pumshon, Jane Upperman, Loretta Degnon, Gil Valeriano, Myrtle Alcorn, Alice Vaiden, Agnes Bevington, Helen Fromer and Yen Mayer. The audience was large and enthusiastic and evidenced great pleasure throughout the program.

The regular semi-monthly recital in the Fordham Aeolian Hall was given on November 20 by the La Forge-Berumen Studios. The program was rendered by Gladys Hill, Jane Upperman, Gil Valeriano and L. David Collins. Alice Vaiden and George Vause furnished the accompaniments. All of the artists were in good voice and were warmly applauded for their fine work.

Arthur Warwick, pupil of the La Forge-Berumen Studios, accompanied Lawrence Tibbett at a concert at the Hotel Biltmore, New York, on November 20.

A large and appreciative audience gathered to hear the first La Forge-Berumen Noonday Musicales of the season which was given at Aeolian Hall on November 28. Gil Valeriano, tenor, opened the program accompanied by Alice Vaiden. Mr. Gil's voice is of beautiful smooth quality throughout the registers and this coupled with exceptional interpretative ability made his singing a great pleasure. Alice Vaiden gave him fine support at the piano. The next group was sung by Frances Fattmann, soprano, with Myrtle Alcorn accompanying sympathetically at the piano. Miss Fattmann's voice is large and dramatic and has a sweetness of quality that is rarely found in so large a voice. Alice Bracey Taylor, pianist, gave a brilliant rendition of a group of MacDowell numbers. Miss Taylor has a firm touch and finished technic and plays with a precision that is seldom encountered in young pianists. Amie Pumshon sang the Adieu Forets from Jeanne d'Arc, displaying an excellent mezzo soprano voice of wide range. May List supplied artistic accompaniments. Mr. Valeriano concluded the program with a miscellaneous group of songs, and as in the first group he was received with enthusiasm.

Cincinnati Symphony Concerts

CINCINNATI, OHIO.—Without a doubt the fifth pair of concerts, November 20 and 21, of the Cincinnati Symphony Orchestra were not only the most successful of this season, but the most enthusiastically received of all those since Fritz Reiner became its conductor. The program offered an interesting variety of works and the orchestra gave ample evidence of its wide musicianship and splendid technical proficiency; but more than this, of the real fire of inspiration with which it throws itself into the interpretation of the most various compositions. Due to illness, Sophie Braslau was unable to appear and a purely orchestral concert resulted. The first number was the familiar overture to the Bartered Bride, Smetana. But Mr. Reiner had resolved upon an unusual interpretation. The music was taken at a break-neck tempo—"prestissimo"—and the strings, after the accented opening notes of the fugato theme, played pianissimo. It was an unusual feat—one indicative of superb technical control. Second came a selection of five numbers from Dardanus, *Airs de Ballet*, by Rameau. This was the first time the name of the French theorist and composer appeared on the programs of the orchestra. It was exceedingly interesting to compare this with the composition of Ravel which came later on. Despite the two centuries that intervened, and the diversity in harmonic, melodic and orchestral dialect, there was a noticeable similarity in the restraint that seems peculiar to the French genius. Mr. Reiner has made a practice of including some early eighteenth century music in each program, and the plan has found favor with the audience. After this came a noble rendition of the Cesar Franck symphony in D minor. The lofty, majestic purity of the music, the translation of the supernal vision of the man, these leaped from conductor to orchestra and to auditors.

After the intermission was the first performance in the city of the second orchestral suite arranged from Ravel's *Daphnis et Chloe*. Despite its modernity, and polyharmony, this composition was gratefully and enthusiastically received. The chief characteristics of the music seem to be supreme descriptive power, great charm, brilliant orchestration and, at the end, savage power. The entire suite was like a great symphony, ending in a dance of barbaric strength. Last of all was Rimsky's overture on *The Russian Easter*. The strange modal harmonies and pagan dance-rhythms of this work the interesting depiction of the chanting of the priests, the ringing of the bells, all combined to make a picture of old Russia—the Tartar-Kalmuk land; the land where East and West do meet. J. G. H.

UNCLAIMED LETTERS

The MUSICAL COURIER is holding letters addressed to the following persons.

Louis Chartier
Mme. Emma Fitzmaurice
Anna A. Garrett
Mrs. Frederick Heller
Mrs. Marie Hilger
Vivian Holt

Helene Kanders
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"PIANIST SHOWS BRILLIANT STYLE"

New York Times

The effortless precision and accuracy of his technic made possible the **refinement and polish** of his Mozart; a subdued **brilliance** added **distinction** to his style. The Bach Siciliano was played with **moving tenderness** and simplicity, culminating in a **very fine performance**.—New York Times.

Mr. Rubinstein was in excellent form, combining **technical brilliance** and polish with ample **force and expression**, and seemed last night to **deserve a prominent place among American pianists**.—New York Herald-Tribune.

Mr. Rubinstein's interpretations had the **clarity of style** for which his work is noted. Able **technical ability and musicianly intelligence** kept constantly to the fore in everything he did.—N. Y. Sun.

He is **entitled to wear his distinguished name**. He is a **virtuoso with imagination** as well as **technic** and with **dramatic intensity** as well as **poetic sentiment**.—Chicago Herald and Examiner.

Beryl Rubinstein has **instinctive feeling for the piano**. He played primarily because it interested him and not to make an effect upon the public—a grateful sensation in these days of objective virtuosity.—Chicago Evening Post.

Beryl Rubinstein played the Liszt Sonata in B minor as well as the best of his predecessors, not only in **complete mechanical control** of its difficulties, but **imaginatively** enough to warm its theatricalities into something like **genuine drama**.—Chicago Daily Tribune.

"RUBINSTEIN IS GIANT OF PIANO"

Chicago Herald-Examiner

Chicago

London

"RUBINSTEIN AN EXCEPTIONAL PIANIST"

London Daily Express

We welcome a new star in the firmament of pianists. Mr. Rubinstein is a **great technician** who calls attention to the music, its breadth and detail, and the shades of meaning implicit in its notes. His performance of Chopin's B minor Sonata was **the truest type of interpretation, consummately done**.—London Morning Post.

It was truly a **magnificent performance**—instinct with the right poetic feeling and full of a fine restraint. Mr. Rubinstein had a **remarkable ovation** at the end.—London Daily Press.

He is a wonderfully **fine player**, with a large range and a practically **unlimited technique**. Plays with beautiful **brilliance and tenderness**. He is truly a **great player and received an ovation**.—London Musical Opinion.

To hear him is to find him **tasteful and technically expert**. He evinced his ability to draw from the piano both **richness and diversity of tone**.—Boston Post.

Vivid were his contrasts, **sparkling or shimmering color** of his tones. Such **limpidity** of melodic tone, such **chastity** of conception, such **feeling of proportion and poise** is all too rare among pianists.—Boston Evening Transcript.

The emotion in it different people will have felt very differently, but there was surely **emotion** there, and **splendor**, too, and **brilliance**. He played **exquisitely**, indeed, with beautiful tone and **phrasing**, and with a **poetical feeling**. Mr. Rubinstein seems a pianist of **fine musicianly qualities** and very **genuine charm**.—Boston Herald.

"DISPLAYS REAL MUSICIANSHIP"

Boston Herald

Boston

BERYL
RUBINSTEIN

CONCERT MANAGEMENT
DANIEL MAYER, Inc.
Aeolian Hall, New York

Steinway Piano

GRAND RAPIDS, MICH.

GRAND RAPIDS, MICH.—Under the auspices of the Army Extension Association, Marion Allen Smith, local manager, the Philharmonic Central Concert Company, presented Harold Bauer and Ossip Gabrilowitsch on October 22 in a concert of music for two pianos. They gave great artistic enjoyment, calling forth enthusiastic applause.

On November 5 the second concert in the same series was given, with every seat in the Armory sold. John McCormack again sang his way into the hearts of his listeners, who called him back many times after each group. He was assisted by Lauri Kennedy, cellist, who also pleased greatly with his three solo groups, and by Edwin Schneider, who accompanied both soloists sympathetically.

On October 9 the St. Cecilia Society gave its first artist program, a piano recital by Gitta Gradova. She played in a musically manner. Emma L. Schneider was chairman of the day.

On October 23 the regular program was given by Elizabeth Spencer, violinist; Katherine Jansheski Phillips and Florence Williams, sopranos; Winifred Williams, pianist, and Mary Rose Henze, flutist. The accompanists were Mrs. Rolland Dorman, Winifred Williams and Eugene J. Phillips. Mrs. Adolph J. Hake was chairman of the day.

On November 6 a delightful program was given by Mrs. Loren J. Staples, contralto, and Mrs. W. H. Wismer, pianist. Eleanor Bramble Williams was the accompanist and Mary Lourena Davis was chairman of the day.

Olive Tuller Wetzel, chairman of the Junior League, has planned an interesting year, featuring National Characteristics in Music. The first program was given on October 30, by Marjorie Williams, Kathryn Porter, Shirley Heyboer and Margaret O'Connor, pianists; and Junior Smith, with Mrs. Clyde Tuller at the piano. The Student Division has also resumed activities under the direction of Cornelia Hopkins.

The United States Marine Band, William Santelmann, leader, gave two concerts in the Armory on October 14. Soloists were Robert E. Clark, trombonist, and Wilbur D. Kieffer, xylophonist. An orchestration of Charles G. Dawes' Melody in A was played.

An historical pageant, written by Letta Eulalia Thomas to celebrate the ninetieth anniversary of the founding of the First M. E. Church, was given on October 23, before an audience which filled auditorium and halls. Mrs. George Murphy, assisted by Mrs. Ira B. Gorham, was chairman of the music which was appropriate and well selected, and was played by an orchestra led by John M. Evans, violinist, and by James Grocock, organist of the church.

A series of musicales is being given at the residence studio of Reese Veatch. The first on October 10, was given by Mrs. Loren J. Staples, contralto, and Olin Bowen, bass, with Eleanor Bramble Williams at the piano. The second on October 24, was by Mrs. Kenneth Clark, soprano; Irene Sherpess, mezzo-soprano; Dr. Clare K. Madden, tenor, and Olin Bowen, bass, with Helen Baker Rowe at the piano.

On October 29 Rowland W. Dunham gave the first of a series of organ recitals in Fountain St. Baptist Church. The soloist in the church October 30 was Willis Diekema, tenor, of Holland, Mich. The music of the Bible school has been put in charge of Reese Veatch, and an orchestra has been formed under the direction of Sherman Tuller. On the entertainment course was an enjoyable concert given on October 20, by Jaroslav Gons, cellist; Esther Lundy Newcomb, soprano, and Prudence Neff, accompanist.

Hastings Presbyterian Church Quartet—Louise Schulte, Mrs. Leland Hally, Ralph Typer and D. A. Van Buskirk—gave a program on November 7, with the choir of Immanuel Presbyterian Church, under direction of Mrs. Charles McDonald. Assisting were Ronald Kingsbury, violinist; Stanley Hall, cellist, and Geraldine Spencer, pianist.

Progressive Series Teachers' Association gave a reception and musicale on October 30, in St. Cecilia building, for students of the school, about 500 being present. Blanche Fox Steenman is secretary, and Marie Demeray treasurer of the organization. H. B. R.

Macbeth at Ship Church Service

A departure from the custom of the notable artists taking part in ship concerts for the benefit of the Seamen's So-

ciety of New York and Liverpool was made by Florence Macbeth not long ago when she appeared at the Sunday Church Service instead and pleased the passengers on the S. S. Cedric on one of its recent voyages from Liverpool by her solos. The collection made, as usual for the seamen, proved to be unusually heavy.

Frances Sebel in Hungarian Songs

This is the day of specializing, and when an artist finds she excels in a certain branch of her work she finds herself far on the way to popularity and success when she stresses that fact. Costume recitals when well presented have always held a particular charm, and one young artist



FRANCES SEBEL

to draw special attention in that field recently is the young Hungarian lyric soprano, Frances Sebel.

Miss Sebel sings folk songs in various languages—Russian, Swedish, German, French and Italian—dressing in appropriate costume for each. But it is in the Hungarian Gypsy Songs that she is at her best. Being thoroughly familiar with these and suited by temperament to their interpretation, she gives them with a spontaneity, abandon and fire that never fail to arouse enthusiasm. She adds to the interest by prefacing these songs with explanations.

Miss Sebel has been engaged for appearances with several prominent New York clubs this season, among them the Rubinstein Club. Her manager, R. E. Johnston, has also secured engagements for her in a number of the large cities throughout the United States.

Following a joint recital with the Hungarian pianist, Nyiregyhazi at Chatham, N. J., in October, the following commendation appeared in the Chatham Press: "Miss Sebel was in admirable voice. . . . In the Saminsky Lullaby she was thoroughly at home and this was a charming bit, while Mana-Zucca's I Love Life was sung with a rousing abandon, lifting this song to the highest plane, the while displaying her voice and artistry at their best. Again in the Magyar group Miss Sebel was close to the heart of her songs and sang her way quite into the heart of the audience."

LOUISVILLE, KY.

LOUISVILLE, KY.—The artist series, under the local direction of P. S. Durham, opened brilliantly with Lawrence Tibbett, Metropolitan Opera baritone, at the Woman's Club Auditorium, October 11, before a capacity audience. Mr. Tibbett is a thorough and versatile artist and his artistic work, with his superb voice, evoked a demonstration.

PAUL WHITEMAN'S BAND

On October 25, under the local direction of P. S. Durham, Paul Whiteman and his orchestra gave two delightful programs before an enthusiastic audience at the Strand Theater.

KATHRYN MEISLE

Another American trained singer, Kathryn Meisle, of the Chicago Opera, made a triumphant debut here, inaugurating the Wednesday Morning Musical Club Series in an exceptional program, November 10, at the Woman's Club Auditorium, before one of the most representative audiences of the season. She was flatteringly received and thoroughly pleasing in personality and artistry. Solon Alberti proved a splendid accompanist.

OSSIP GABRILOWITSCH

A crowning musical event in the city's history was the appearance of Ossip Gabrilowitsch in piano concert, under P. S. Durham's direction, at the Woman's Club Auditorium, November 4. The massive audience paid splendid tribute to the artist. He thrilled his hearers thoroughly and congratulations were extended Mr. Durham for his excellent taste in introducing so fine a pianist to music lovers here.

WOMAN'S CLUB PRESENTS SWEDISH DANCER

The music department of the Woman's Club, Mrs. J. B. Speed, chairman, introduced Ronny Johansson, Swedish dancer, assisted by Elba Sundstrom, violinist, and Kathleen Morris Kurath, pianist, November 18.

JOHN PHILIP SOUSA

John Philip Sousa and his Band attracted two large audiences, November 2, at Brown Theater. The organization appeared under local manager Boyd Martin. Included on Mr. Sousa's program for the evening was Strauss's Don Juan, which was superbly rendered. The large audience was warm in its appreciation. An attractive feature was the harp solos played by Winifred Bambrick.

LOCAL ITEMS

The Wednesday Morning Music Club, November 18, presented Cara Sapin, contralto, local artist, assisted by Frederic A. Cowles at the piano, before a large and enthusiastic audience. It was Mme. Sapin's first appearance in concert since returning from Europe.

Erin Farley, baritone and Albert Penn, pianist gave a joint recital in the Sielbach Hotel, under the auspices of the Alumnae Club of the Girls High School, November 27.

The Saturday Afternoon Musical Club, a junior organization of the Wednesday Morning Musical Club, have elected as officers: George Thomas Piggett, president; Melva Husak, vice-president; Lucile Herget, secretary; James Stallings, treasurer. Helen Eichinberg is chairman of house committee; Dorothy Adams, program committee, and Howard Koch does the publicity.

The Town Club held its first annual meeting at the Y. W. C. A. auditorium. The officers are Grace Deppi, president; Bess Mustaine, secretary and Helen McBride, treasurer and sponsor.

The annual fall concert of the Louisville Liederkrantz, directed by E. J. Scheerer, was charmingly given, November 7, at the Boys High School auditorium, assisted by Margaret McLeish, pianist, and Fred O. Neutzel, baritone. M. P. H.

Busy November for Elsa Foerster

From the list of operas in which Elsa Foerster has sung during the month of November in Köln, one is led to believe that the position of a prima donna in a German opera house is not by any means a sinecure. Miss Foerster has written her teacher, Mme. Dossert, that she sang as follows: November 15, Marguerite in Faust; 18, Elsa in Lohengrin; 20 and 26, Pamina in Magic Flute; 27 and 28, the Barber of Bagdad in concert form. The last named opera constitutes the thirty-first in Miss Foerster's repertory.

FRANCES PERALTA

REINALD WERRENRATH

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N. Y. Sun, Dec. 8th, 1924

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sang in a manner that might have filled the heart of ANY OTHER SINGER of this day with an ardent desire to EMULATE SO AUTHORITATIVE A MASTER.

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BRETON

"Again Triumphs"

Telegram



Photo by Nicholas Muray

Ruth Breton Plays Artistically.

A successful debutante of last season, Mme. Ruth Breton, returned to the local concert field yesterday afternoon, giving a recital of violin music in Aeolian Hall. Mme. Breton opened proceedings classically with a Corelli sonata in C. Then she turned her attention to the "Poeme" of Chausson, in which such master fiddlers as Eugene Ysaie and Jacques Thibaud have shone memorably.

This piece inevitably loses a good deal when a piano, instead of an orchestra, collaborates with the solo violin, but on this occasion the loss was minimized by the excellence with which Walter Golde played the piano, providing an accompaniment rich in finely graduated coloring. Mme. Breton's treatment of the violin part was conspicuous for skill in phrasing, a lively sense of climax, and a discreet management of nuance.

Her bowing is marked by freedom and elasticity, her tone is of generous size and fine quality, and she plays with the poise and assurance of a mature artist. There are, further, a dignity and a repose about her playing which come as a welcome relief after so much aggressiveness and unrest masquerading as "temperament" or "inspiration."

An interesting feature of her program was a group of Spaniards, or at least about Spain. Virgilio Ranzato, of the "Serenata Andalus," happens to be a Venetian, but his serenade, of course, treats of Southern Spain, and the other pieces in the group were by two distinguished Spanish violinists, one living, one dead—respectively, Joan Manen and Pablo de Sarasate. Mme. Breton played this group with admirable technic and much charm.

PITTS SANBORN

Herald Tribune

Ruth Breton Shows Rare Violin Talent In 2d Recital Here

Young Louisville Player Again Triumphs in Well Chosen and Enjoyable Program at Aeolian Hall

Ruth Breton, a young violinist from Louisville who had seemed to deserve the title of the most promising violinistic debutante brought here by the music season of 1924-'25, gave her second New York recital yesterday afternoon at Aeolian Hall, and provided a performance that led reviewers to linger long after the points in the program when they are wont to flee. For Miss Breton, even more than last season, seemed a musician of distinctly unusual talent, showing promise of becoming another of those violinists of the brand that has made Professor Leopold Auer famous.

One asset of the recital was a well chosen, concise and unhyphenated program, beginning with a sonata in C by Corelli, which has had very few, if any, hearings here; Chausson's "Poeme," a Spanish group, and a closing one of numbers by Lili Boulanger, Albert Spalding and Hubay. Walter Golde, who had officiated at Miss Breton's debut here in October, 1924, again provided excellent pianistic co-operation.

A tone of notable quality, technical skill of dextrous nestness and ample spirit and expressive ability marked a well-balanced, well-phrased performance. While not perfect as yet, there seemed two or three points where the quality went slightly astray. Miss Breton's tone was one to be heard at length with unusual enjoyment, full, mellow, clear and warm, and holding its own in double stops and difficult passages where many good violinistic tones are wont to suffer drought. She could play with speed and energy without the not unfamiliar telltale scrape, and toss off display passages with calm and apparent ease, but simple spirit in the result.

The Spanish numbers, a serenade by Virgilio Ranzato (an Italian, but the title was Spanish), "Chanson," by Joan Manen, and two Sarasate pieces, brought out, it seemed, some of Miss Breton's best work, richness of tone and remarkable technique, while her calm, unaffected manner on the stage was another asset of a significant recital.

F. D. P.

From Other Reviews of Same Recital:

Miss Ruth Breton, violinist, made her second public appearance in New York yesterday afternoon. A season ago, on the occasion of her debut, she made evident the warmth and sensitiveness of her temperament and the soundness of her preparation in point of technic and musical knowledge. Yesterday's recital was emphatic of the same qualities. . . . Miss Breton has made an enviable impression. . . .

Sarasate's "Habanera" was one of the compositions in which the performer was enabled to communicate her virtuoso spirit and fire. She not only played the notes; she sounded them with the brilliancy and elan characteristic of the violinist-composer. She has unmistakable individuality, sincerity. (Olin Downes, N. Y. Times, December 11, 1925).

The interpretation (of the Chausson "Poeme") was not evidently the result of anxious coaching. There was more of the freedom of the player's fancy in it than that. It sounded as if it were delivered pretty much

in Miss Breton's own way, and it was a good way. It was musical, finely planned. . . . There was vitality in the performance (of the Corelli sonata). Much of this was due not only to the violinist's incisive rhythm,

but also to the soundness of her finger work in both intonation and tone formation. . . . It is a pleasure to observe the progress of this young artist. (W. J. Henderson, N. Y. Sun, December 11, 1925).

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall, New York

Packard Building, Philadelphia

PREMIERE OF NAMIKO

(Continued from page 5)

who are stealing rice from his plantations. At the beginning of the opera, his servants have discovered a poor old woman who is stealing a small quantity of rice and they capture her close to the temple in a woods where the Daymio has his country home, which is managed by a young girl, Namiko-San, a geisha to the chief for nearly three years, though but sixteen years old. Then comes a young monk asking for charity and he is attracted by the voice of Namiko-San. The two meet and pure love at first sight springs up between them. The Daymio returns and the young monk flees after promising to return whenever Namiko-San lights the red lamp near the veranda of the cottage. The Daymio and his men are coming with the captured old woman, but the apparition of Namiko-San allows the Old Gardener, Sato, a faithful friend of Namiko-San, to rescue the poor woman and help her escape while all eyes are fixed on the resplendent Namiko-San. The young girl, left alone with the Daymio, tries to send him away, but he becomes suspicious and finds on her a rosary forgotten by the monk. He feels sure he has been deceived and decides to kill the would-be-unfaithful girl. She fights desperately for her life with the chief, whom she wounds in the arm, but in so doing she drops the dagger, and he places his sword close to her throat, asking who gave her the rosary. Fear compels her to talk and she tells of the monk, and of her promise to light the red lamp whenever she needs him. The Daymio orders her to light it at once and he goes away determined on a terrible vengeance. The monk soon returns and Namiko-San comes to give the rosary to him, but he desires to stay for he has left with her not only the rosary, but his heart as well. She urges him to leave, being afraid of the Daymio, but he has decided to leave only with her and go back to the mountains where both were born. Suddenly the Daymio comes and would stab the monk, but Namiko-San intercedes and receives the thrust which was meant for the monk, and she falls dying into his arms.

THE MUSIC

So much for the plot, which is not a bad one, yet if the opera, Namiko-San, should live it will be solely through the merits of the music rather than of the libretto. Before going into an analytical report as to the opera itself, let it be said that Franchetti has brought new ideas to the operatic stage. At the beginning of the opera, when the regular curtain is drawn up, there is a Japanese curtain that obscures the view of the stage. Soon a Japanese servant comes forward and opens silently the flamboyant extra curtain; then a gong bearer strikes his instrument for silence. Kettle-drums and flutes sound off-stage and the action of the lyric tragedy begins with the song of Namiko-San heard in the distance. The stage, which has been darkened, is slowly lighted and the scene represents an ancient Japanese print with a mountain peak as background, a little cottage

on the right, and a huge gong on the left, a well and, on the extreme right in the distance, Japanese signs, probably indications of a roadway—a very effective bit of theatrical trickery. Franchetti really knows how to create atmosphere. The writer, for one, forgot that he was seated at the Auditorium. So realistic was the scene that he thought he had been transported in a second to old Japan. Now and then Franchetti has written music which is exotic, and at other times decidedly Italian in its tonalities. Franchetti does not believe in cacophonies; he believes in melodious music and he poured into the ears strains of catchy tunes that have for best recommendation charm and quaintness. Franchetti, a man of the opera, knows how to write for the theater. Melody is his keynote and each principal has an opportunity to sing a song that is harmonious. The baritone, who, by the way, was the American, Bonelli, is given a Japanese melody, which was sung in Japanese and which has an Oriental flavor that makes it uncommonly original. The soprano has a very good aria; likewise the tenor, and throughout the opera there is not a dull moment. Naturally, the work moves slowly. Japanese, even when running, do so apparently slowly and silently; thus the music is sweet, and it now and then there is a crash in the orchestra, it is in very short intermezzos when no one is on the stage and when Franchetti reverts from Japanese melodies to tunes of his native land. Franchetti's music is at all times interesting and some times inspiring. This is not due only to the music, but rather to the subject which has been treated admirably by the composer. His music is in accord with the picture and the frame. Franchetti never gets out of it, and by so doing he shows his cleverness as a thorough musician. He directed his score superbly and the orchestra responded to a man to his most minute demand.

INTERPRETERS

Tamaki Miura was Namiko-San. No better interpreter could have been chosen for the part than this Nipponese soprano, who made the part stand out as a well worth-while creation. She looked like a Japanese print and every one of her gestures had a meaning of its own. Her walk, her dance, her agility in twirling her fan blended well with her flute-like tones and her child-like expression. She looked so pathetic before her lord and master that one really felt sorry for poor little Namiko-San. She fought the duel with such bravery that one really hoped she would stab her tormentor in the heart instead of wounding him in the arm, and when she died she did it so well, without theatrical tricks, that one quickly recognized in Miura a very fine actress who does big things very modestly. Her death was made so much more effective by that very modesty and sincerity. Namiko-San just died—that was all. There was no shriek. Just like a little bird she passed away, and one left the theater carrying with him the picture of Namiko-San falling into the arms of the monk as one of the most potent endings ever seen on the stage of the Auditorium.

Richard Bonelli was superb as The Daymio. Here is a singer who knows how to articulate his words. He knows

how to enunciate English as well as he does French and Italian. Each word was understandable and this unfortunately cannot be said of all the other interpreters. Some could be understood here and there, and some not at all. As already said, Bonelli sang one song in Japanese. Not being conversant with that language we do not know how excellent his enunciation was, but some of the others might as well have sung all the opera in Japanese. Theodore Ritch was the monk; here is a young man with a beautiful voice, which, however, he forces at times beyond its limit. This is regrettable for the organ is one of rare beauty. Ritch is a very young man who is sure of a bright future if he does not abuse his voice. He acted with great conviction. Vittorio Trevisan did quite a little with the very small part of Sato. The balance of the cast was satisfactory.

Words of praise are due the stage management and the Chicago Civic Opera management in putting on so effectively this new opera, which should be retained in the repertory of the company.

RENE DEVRIES.

Alice Gentle a Versatile Artist

Alice Gentle is certainly a versatile artist and this season she has filled all kinds of engagements, having achieved a genuine success on each occasion. She opened the season as one of the guest artists in Richard Hageman's opera season in Los Angeles, appearing with her customary brilliant success in La Navarraise, Carmen, and other roles.

Regarding her portrayal of the lead in La Navarraise, Bruno David Ussher wrote in part: Gentle grips in that part. Her fervent singing . . . was crowned with one of the finest of interpretative elements—depth of feeling. There are few sopranos before the public today who can send a cold shudder through her audience. Her final climax, as grief drives her mad, was acted with great dramatic strength. Enthusiastic, too, was Edwin Shallett in the Los Angeles Times: "Alice Gentle's conquest in La Navarraise was no less noteworthy. Indeed it was one of the best interpretations of character ever seen upon stage here. The most notable singing was done in the opening portion of the work, and the trio between Miss Gentle, Ulysses Lappas and Desire Deferre received especial approbation among other more musical episodes. . . . The tragic finale was magnificent as acted out by Miss Gentle. She conveyed the spell of frenzy and culminating madness of the heroine in amazing fashion, shading her voice to some rather startling contrasts. Altogether, she perhaps enjoyed the biggest popular triumph of the evening."

Patterson Greene commented as follows on her vivid characterization of the Cigarette Girl: "Most of the success of the evening can be credited to the animating personality of Alice Gentle. She is one of the three American girls who have proved to the world that fine acting in opera is possible, though by no means traditional. Mary Garden, Geraldine Farrar and Alice Gentle—undoubtedly the most interesting operatic artists of the day. Others may surpass them in vocalism, but for real ability to interpret drama through the medium of song they are unsurpassed. . . . Miss Gentle's voice has developed amazingly since she was heard in the role last season. It has gained in richness of texture, in smoothness, in power and seemingly in range. Her singing now measures up to her acting—and her acting is an unalloyed joy. She is the primitive, passionate, elemental gypsy, undiluted by French parlor traditions." And this opinion was seconded by Mr. Schallert. Alice Gentle again merits enthusiastic approval for her magnetic interpretation of the role of Carmen. She has attained triumph after triumph in a variety of productions of Bizet's familiar opera, particularly in this section of the country, but she seems always to be able to add another kindling success to the many that she has attained in this portrayal. . . . Through a long sequence of seasons she has proved herself a great popular idol as the picturesque heroine of the tragic lyric drama, and she has added once again to her laurels through her appearance in the notably colorful production of the French work this season by the Los Angeles Grand Opera Association. . . . Applause was in fact, at times so very well divided that it betokened a lively appreciation not only for the capricious fascination of Miss Gentle in the role she has made so familiar, but also very definitely for the splendid portrayal by Ulysses Lappas of Don Jose."

Following this operatic engagement, Miss Gentle filled a number of concerts between here and the West, and recently scored a brilliant success at her debut in vaudeville at the New York Hippodrome, which has resulted in her being signed up for a limited engagement on the Keith Circuit, until she sails for Europe the early part of the year to fill operatic engagements in Italy. The first week of January Miss Gentle will appear at the Palace Theater, New York.

Kortschak Endorses Musicians' Enterprises

Hugo Kortschak, well known violinist, says the following of the Musicians' Enterprises, Inc.:

My dear Mr. Malkin:

I most heartily endorse the ideals and purposes of the Musicians' Enterprises, Inc.

There is no reason in the world why musicians should not be able to combine their business interests and derive greatest mutual benefit from a cooperation such as the above mentioned society presents. Moreover, intelligent cooperation will greatly enhance the respect in which the world at large holds the profession of the musical artist.

Yours cordially,
(Signed) HUGO KORTSCHAK.

Jonás Artist-Pupil Gives Fine Pupils' Recital

"Edward Garrett, noted local piano teacher, presented his most advanced pupils in a recital in the Venetian Room of the Ambassador Hotel (Atlantic City), last Wednesday evening that eclipsed any and all heretofore given in this city. An audience which included the musical elite of the resort was highly impressed by the vivid and masculine spirit as well as the excellent musical conception displayed throughout the performance by the young participant folks." This was the comment of the Ventnor News, October 30, 1925.

Harold Samuel on Second Tour

Harold Samuel, English pianist, whose playing here last winter was one of the unusual events of the year, is returning for a second tour, opening with the Philadelphia Orchestra in Philadelphia, February 11. He will play with the same organization in New York City on February 16. Later he will give three recitals in New York which will be sold at a subscription price. Richard Copley is managing Mr. Samuel this season.

"Like to Mr. Kreisler or Mr. Paderewski seems Mr. Pouishnoff—the virtuoso and musician who is also cultivated man of the world."—H. T. Parker, in the Boston Transcript.

The last few years have brought to these shores several very great pianists.
One of the Very Greatest is

LEFF POUSHNOFF

At New York, Boston, Chicago, Cincinnati, etc. he simply
conquered Press and public

After the first New York Recital, the dean of New York critics, Mr. W. J. Henderson (Sun), said in part:

" . . . this player effected his entry into New York in a quiet and unheralded manner, but by his performance he at once made it clear that he is one of the finest new pianists heard in this city in a long time. . . . No finer piece of pianistic management of dynamic and tone coloring has been heard in Aeolian Hall in many a day than Mr. Pouishnoff displayed in the opening passage of the concerto. . . . As for his playing of the colossal work throughout, it was, in short, a widely varied and fine demonstration of rare musical talent admirably developed. . . .

" . . . Mr. Pouishnoff's performance of yesterday would bear long and detailed comment because of its musical beauty. In every phrase he played he showed himself a master of tonal variations, his piano touch was a delight and he never once forced his instrument beyond normal limitations. . . ."

Pouishnoff is now triumphing in England. Pouishnoff makes his reappearance New York January 12, 1926; Chicago Feb. 7, Dayton Feb. 9, Cincinnati Feb. 10, St. Louis Feb. 12, etc.

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CULLED FROM THE PRESS

N. Y. TIMES, Nov. 13, 1925—Audience received at times the impression of a responsive orchestral instrument rather than of a chorus. . . .

N. Y. POST, Nov. 13, 1925—There was refinement of style, splendid unison, and fine appreciation of tonal shading in the singing of the Dayton Westminster Choir at Mecca Temple last night. The sixty men and women singing a cappella and from memory with John Finley Williamson, conductor, proved worthy of the cause they have undertaken—the stimulation of better church music for America. . . .

N. Y. HERALD TRIBUNE, Nov. 13, 1925—John Finley Williamson is the conductor of this interesting group of sixty non-professional singers, men and women, who devote four nights a week to rehearsal, and sing without notes or accompaniment. Last night's concert spoke much for his powers as a trainer and as a conductor; the choir did remarkable work. Technique and responsiveness to the conductor's direction seemed the choir's strongest point; its unity and precision, its variation of volume and pace; its effective contrasts. . . . The conductor seemed to play upon his singers, drawing out swelling climaxes or subtle pianissimos, while there were some things, such as the deep bass notes, that bore a certain reminder of the Russians. . . .

N. Y. SUN, Nov. 13, 1925— . . . there was excellent balance, unanimity, clear English diction and fine expressive power to its credit in full measure. Their delivery was very impressive and the lofty spirit and dignity of purpose actuating their interpretations had as much to do with their success as the mere results of good vocal training.

N. Y. TELEGRAM, Nov. 13, 1925— . . . Best of all, its singing has a forthrightness and spirit that preclude monotony. . . .

TORONTO GLOBE, Nov. 5, 1925— . . . the whole concert was as brilliantly successful as was the Boston Symphony concert last Tuesday. . . .

BUFFALO NEWS, Nov. 9, 1925—Dr. E. Durney, . . . a model of organization and discipline. All its work bears the stamp of excellence. . . . a large and enthusiastic audience applauded most heartily. . . .

BUFFALO STAR-ENQUIRER, Nov. 9, 1925— . . . There was beauty and charm in their superb renditions. . . .

BUFFALO COURIER, Nov. 9, 1925— . . . there were passages of organ-like richness and appealing reed-like tones. . . . nothing finer has been heard here. . . .

PHILADELPHIA PUBLIC LEDGER, Nov. 17, 1925— . . . Choirs have been heard here before—but none have ever displayed more sincerity and few have ever reached the height which was reached last night. . . .

PHILADELPHIA ENQUIRER, Nov. 17, 1925— . . . Sacred music freed from the monotony of many ordinary Sunday morning repetitions. . . .

PHILADELPHIA BULLETIN, Nov. 17, 1925— . . . The style of these singers is a revelation. . . . there is a freedom from the hackneyed form of delivery. . . .

PHILADELPHIA RECORD, Nov. 17, 1925— . . . makes English so beautiful, natural, and expressive, that hearing them was a real musical and linguistic treat. . . .

BALTIMORE SUN, Nov. 20, 1925— . . . Suffice it to say that a uniform excellence pervaded the interpretation of each selection. . . . but if preference could be made, it would be given to the unusually effective singing of the Negro spiritual "Swing Low, Sweet Chariot," which received a touch of spirituality rarely, if ever, heard in its production.

BALTIMORE EVENING SUN, Nov. 20, 1925— . . . has brought Choir singing up to the level of a fine art. . . . producing effects truly orchestral in quality. . . . it is in fact a highly sensitive musical instrument. . . . singularly noble and eminently dignified.

WASHINGTON POST, Nov. 19, 1925— . . . the impeccable enunciation was most noticeable. . . . the absolute pitch of the singers was a thing to marvel at. . . .

WASHINGTON STAR, Nov. 19, 1925— . . . The real marvels of the performance lay in the precise round attack; accuracy of intonation, unison of emphasis and pronunciation, and breath-taking beauty of pianissimo notes and humming. **EFFECTS THAT RIVALED IN HUMAN TONE BEAUTY THE WONDERFUL WORK OF MR. MENGELBERG'S STRING INSTRUMENTS IN THE PHILHARMONIC CONCERT TUESDAY.** The portamentos into humming from actual words were indescribably beautiful.

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GENERAL MANAGER

BOSTON

EUGENE GOOSSENS TO CONDUCT BOSTON SYMPHONY
AS GUEST

BOSTON.—Eugene Goossens, celebrated English conductor and composer, is to appear as guest conductor of the Boston Symphony Orchestra. He will visit Boston for this purpose for the week of January 17, thus giving Mr. Koussevitzky a mid-season rest, and conduct the regular pair of Symphony concerts in Symphony Hall on January 22 and 23, and the concert in Providence on the previous Tuesday. He is now in America as conductor of the Rochester Philharmonic Orchestra. It is by courtesy of Mr. Eastman, founder of the Eastman School of Music, that Mr. Goossens will visit Boston.

Of Belgian parentage, Mr. Goossens was born in England. He was associate conductor with Sir Thomas Beecham in the latter's orchestra from 1915-1920. Since then he has conducted the London Symphony Orchestra on notable occasions, and likewise in opera and ballet. Goossens made his first visit to America to conduct the Rochester Philharmonic Orchestra in 1923.

ROSAMOND CHAPIN PRESENTS INTERESTING PROGRAM

Rosamond Chapin, soprano, with William Ellis Weston as a helpful accompanist, was heard in an uncommonly interesting and well-varied program, November 17, in Jordan Hall. Opening with old Italian airs from Bononcini, Durante, Caldara, Pergolesi and Scarlatti, the singer proceeded to Russian songs, by Balakovic and Gretchaninoff; French pieces from Szulc, Franck and Ferrari; German songs by Brahms, Wagner, Schöenberg, Wolf and Grieg; three balladettes by Crist, and songs from Scott and Horn. An exacting program, to which Mrs. Chapin brought a fine command of styles, a lyric voice of agreeable quality and good range, together with a lively imagination that enables her to divine and communicate the dramatic and emotional content of her songs. Her diction is not always satisfactory, but this is a defect that may be remedied. Her audience applauded her warmly throughout the evening.

OLGA WARREN IN RECITAL

Olga Warren, coloratura soprano, gave a recital, November 18, in Steinert Hall. Competently assisted by Harry Whittemore, accompanist, Mrs. Warren displayed a voice of pleasant quality, a fine ability to color her tones, musical intelligence of a high order, and a poetic imagination in a program which comprised operatic airs from Lucia and the Barber, together with songs by Schubert, Schumann, Fauré, Massenet, Arne, Hageman, Waller and Watts. The singer confirmed the good impressions made here last season and was vigorously applauded by her listeners.

NEW YORK STRING QUARTET SCORES

After its brilliant debut of last year it was not surprising to find a large audience on hand when the New York String Quartet returned to Boston, November 19, in Jordan Hall. As a novelty this altogether admirable ensemble played for the first time in this city five pieces for string quartet, by Erwin Schulhoff. Workmanlike, clever and satirical it proved a welcome innovation in a program of chamber music. The pieces were played with a manifest appreciation of their subtle values, and the audience seemed to enjoy them hugely. The concert opened with Beethoven's quartet in F major, which they played with that warmth of utterance and vitality which first endeared the New York String Quartet to their Boston following. As a final number they

presented Ravel's quartet in F major, that gave them an opportunity to prove their rhythmic zest and feeling for subtle beauty, as well as for more vigorous musical speech, and their command of delicate nuances. May they return to Boston early and often!

BALAKOVIC WINS SUCCESS

Zlatko Balakovic, violinist from Croatia, gave his first Boston recital, November 14, in Jordan Hall. Ably accompanied by Miriam Allen, Mr. Balakovic played John Ireland's sonata in D minor as the principal novelty of his program. This work is well constructed and romantic, though hardly of uncommon inspiration. It taxes those who would perform it, and the players on this occasion made it seem far more interesting than it really is. Mr. Balakovic also played arrangements by Kreisler from Francoeur, Tartini, Pugnani, and numbers by Goldmark, Dvorak, Confalonieri, Manojlovich, Hubay and Nachez. This violinist is plainly gifted as very few others who have come this way in recent years. His tone is rich and full, his technique more than just serviceable, his intonation quite flawless. His keen sense of rhythm and a fine musical intelligence contribute materially to the pleasure afforded by his playing. His audience was very enthusiastic.

DAVID BLAIR McCLOSKEY SINGS

David Blair McClosky, baritone, gave a recital, November 21, in Jordan Hall. He disclosed a voice of good quality, vocal skill and musical intelligence in a program comprising classic airs from Handel, Bach and Carissimi; French numbers, by Fauré, Debussy and Diaz; German lieder, by Brahms, Wolf and Schubert, and songs by Rachmaninoff, Rodman, Converse, Chadwick, Carpenter and Loud. Complete self-forgetfulness has not yet been vouchsafed Mr. McClosky, this defect impairing somewhat the spontaneity of his interpretations. He has already reached a place where he need not be so concerned about the technical means by which he would achieve the ends of interpretation. Greater freedom would make for greater conviction in his singing. Mr. McClosky was heard by an appreciative audience.

N. E. CONSERVATORY TRUSTEES ELECTED

John E. Thayer, Jr., has been newly elected to the board of trustees of the New England Conservatory of Music; Charles G. Bancroft and H. Wendell Endicott have been chosen vice presidents of the board, together with Hon. George B. Cortelyou, re-elected. Other officers re-elected at the annual meeting of the trustees were: President, George W. Brown; Treasurer, Edwin Farnham Greene. The following trustees were re-elected for four years: William Sturgis Bigelow, M.D.; George W. Brown, George D. Burrage, George O. G. Coale, Frederick S. Converse, Edward S. Dodge, Ralph E. Forbes, Herbert Lyman, James E. Thomas, Rothwell, Charles Warren. Trustee for one year, representing the Alumni Association: Alfred DeVeto.

The executive committee of the trustees for the ensuing year will be: The president, the vice presidents, the treasurer, George W. Chadwick (director), Ralph L. Flanders (general manager), Joseph Balch, Mr. Converse, Walter H. Langshaw, Samuel L. Powers, F. Sohler Welch. The finance committee will consist of Messrs. Brown, Bancroft and Endicott.

The annual reports of the director and general manager showed continued growth of the Conservatory in educational directions and along lines of successful administration.

AMY WARD DUFFEE PLEASES IN RECITAL

Amy Ward Duffee, contralto, gave a recital, November 16, in Jordan Hall. She was assisted by Arthur Fiedler, eminent accompanist, musician and coach of this city, and by a string quartet composed of Ferdinand Thillois, first

Kinsey Resigns from North Shore Festival

(Special telegram to the MUSICAL COURIER)

CHICAGO.—Carl D. Kinsey has resigned as business manager of the North Shore Festival. Differences of opinion with the president of the Association caused the split. His resignation has been accepted.

(Signed) RENE DEVRIES.

violin; Hans Werner, second violin; Arthur Fiedler, viola, and Carl Bart, cello. A novelty of Mrs. Duffee's program was Respighi's II Tramonto, with string quartet, for its first appearance in Boston. The Italian composer's setting of Shelley's verse, while workmanlike enough, hardly achieves the poignant quality of the poem. Generally speaking, the voice here is used as an instrument and, as such, is hardly grateful to the soloist. Played with skill and taste by the symphony musicians who made up the quartet, and sung with musical insight and sympathetic understanding by Mrs. Duffee, the composition proved interesting, though not up to the standard of other works from the same pen.

For the rest Mrs. Duffee was heard in the air, Ah! Remini, from Rossi's opera, Mitrane; three songs from Brahms, and pieces by Chausson, Fauré, Goethe, Griffes and Bridge. This singer is gifted with a voice of agreeable quality and good range, musicianship of a degree rare in singers, and a manifestly emotional nature that enables her to sense the dramatic import of whatever she sings. She is most effective in sustained songs calling for breath and power. Given her natural gifts, musical intelligence and charming presence, she ought to go far.

J. C.

Maria Muller Arrives

Maria Muller, Wagnerian soprano of the Metropolitan Opera, arrived recently on the S.S. Columbus. Before beginning her second season at the Metropolitan on January 10, she will sing concerts in Washington, Springfield, Boston, Pittsburgh, Brooklyn and New York.

Miss Muller will sing the leading soprano roles in the following operas this season at the Metropolitan: Rosenkavalier, The Bartered Bride, Lohengrin, Aida and Butterfly (in Italian), also all the first soprano roles of the Wagnerian operas.

Pouishnoff's Busy Farewell Tour

Before sailing for the United States, Leff Pouishnoff played for five weeks almost daily. Early in the month of November he gave two recitals in Rome, two in Milan later and no less than four in Vienna. November 25, he played in München; 27, once more in Milan; 30, at Amsterdam, and December 1 at the Hague. His English tour opened four days later, and he is scheduled to play almost daily until time to sail for America and make his first appearance at New York at Town Hall, on January 12.

Institute of Musical Art Recital

The first in a series of artists' recitals at the Institute of Musical Art was given in the concert hall of the institute on December 12 when James Friskin played an entire program by Bach, consisting of Partita in C minor, aria with thirty variations, capriccio on the departure of a beloved brother, as well as Chromatic Fantasia and fugue. A large audience of students attended, attesting its appreciation by sincere applause.



"Twice by the charm of her singing, she 'halted the show'."

Philadelphia Bulletin

MME. HELEN STANLEY

Prima Donna Soprano

Two Recent Successes as Guest Artist with the Philadelphia Civic Opera Co.

Nov. 19th

As Maliella in "The Jewels of the Madonna"

"Into her characterization Mme. Stanley infused a degree of a reality that carried one back to the Carmen of the early Geraldine Farrar. Possessing a voice of lucid clarity, powerful but never strident, Mme Stanley's upper notes struck fire in her second act duet with Gemaro, and her delivery of the Canatella displayed sure intonation and vocal flexibility. Twice by the charm of her singing, she 'halted the show' while her delighted listeners, well knowing she could not make a bow, nevertheless insisted on applauding."—Bulletin.

"The performance of Helen Stanley in the very difficult role of Maliella was the finest of any of the principals. The sheer vocalization of the role presents many problems to the most finished artist, and the dramatic re-

quirements run the entire gamut of human emotions. In both of these, Mme. Stanley was superb, and gave a reading of the role as fine as any that has been seen in Philadelphia for many years."—Public Ledger.

Dec. 3d

As Marguerite in "Faust"

"Helen Stanley was a Marguerite everyone became enamored of at once. She acted with grace, and sang with her customary beauty. Her Jewel Song was a performance to be remembered. In the quartet and the duet that followed she did much to make the scene a joy."—Record.

"Mme. Stanley gave the requisite aspect of girlish simplicity and innocence to the character of Marguerite, her acting having sincerity and sympathetic appeal, and her pure soprano, so often admired here, was again much enjoyed."—Bulletin.

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NEW YORK CONCERTS

(Continued from page 12)

ness and dignity with which she goes about her task, and evidently she is also a hard worker, for since her last recital at the Town Hall, last season, she has made remarkable strides. Her voice seems to have taken on greater volume and there is a decided growth in general. She opened with the recitative and aria from *Le Nozze di Figaro* by Mozart, charmingly done, but her voice showed to greater advantage in the Largo, with cello obligato, which instantly won the audience's favor. Beethoven's *Adelaide* and Hummel's *Hallelujah* completed the first group. The latter, a beautiful number, was especially well sung.

The second group began with the ever popular *Ave Maria*, with cello obligato, in which Miss Meyer brought out all the beauty and reverence of the song with apparent ease. Her voice is a delightfully clear soprano, of resonance and lovely quality, and she sings with intelligence and understanding. Three Brahms songs and Schumann's *Der Himmel hat eine Träne geweint* brought this group of songs to a close, after which came the following by Dvorak: *Lasst stumm und still*, *Als die alte Mutter* (always a favorite) and *Dare des Falken Schwingen*. As the program progressed, Miss Meyer continued to hold the interest and favor of her listeners, and vocally she remained fresh and always certain of what she was undertaking. One looks forward to future appearances of this promising young artist. The remainder of the program included five Wolf songs: *Waldmädchen*, *Gebet*, *Elfenlied*, *Verborgeneheit*, *Lied vom Winde*, and also the following songs by Strauss and Mahler, *Morgen*, *Heimkehr*, *Allerseelen*, *Abgesang im Sommer* and *Hochsommernacht*.

A word of praise must be given to Mr. Persson for his fine and musically accompaniments for the singer; also to Prince Mohiuddin, whose cello obligatos were excellent.

Evsai Beloussoff and Ossip Gabrilowitsch

An evening of pure classicism was enjoyed by Aeolian Hall patrons on December 10 in the form of a sonata recital by Evsai Beloussoff, cellist, with Ossip Gabrilowitsch at the piano. The program consisted of the Beethoven sonata in A major, op. 69, Brahms' sonata in C minor, op. 38, and Saint-Saëns' sonata in C minor, op. 32. Evsai Beloussoff revealed himself as an artist of discrimination and ability, with a keen appreciation of color and tone values. His bravura passages were marked by a broad, singing tone and dynamic reading. He also possesses that rarity of rarities, the vibrant sweetness of the true cantabile, unmarred by affectation or over-emphasis. His next recital is being looked forward to with real interest. Ossip Gabrilowitsch shared in the honors of the evening, rendering the piano score with his usual polished technique and subtlety of tone shading. He played with a fine sense of balance to round out a first rate performance.

Roderick White

Roderick White, a violinist not unknown to New York, gave a recital at Town Hall on December 10. He played first the Brahms Sonata in F minor and followed it with the d'Ambrosio concerto. This is a work which has many attractive qualities, and might well be heard with orchestra. Then came Bach's prelude and fugue in G minor, which won the warmest applause of the evening.

For a mixed group he played *Legende Naive* by Jongen, attractive in its simplicity; an andante by Faure; a pretty but called Chinese Temple by Clerbois—the audience insisted upon a repetition—and the brilliant Scherzo Tarantella by Wieniawski, which he played with brilliance.

All the familiar points of Mr. White's playing which have established his reputation were again apparent. He has the cardinal virtue that he always plays in tune, no matter how difficult a technical passage he may undertake; and his interpretations are informed with unusual musical intelligence. There was a large audience which did not fail to let the concert giver know of its approval. Harry Kaufman gave valuable support at the piano.

DECEMBER 11

Julia Claussen

Mme. Julia Claussen mezzo-soprano of the Metropolitan Opera Company, gave a recital at Carnegie Hall on Dec-

ember 11. Mme. Claussen's art has long been known and valued in New York. On this occasion she was in unusually fine voice. Beginning her program with numbers by Handel and Haydn, sung with a fine regard for stylistic perfection, she went on to a group of two songs by Peterson-Berger in her native Swedish. The second, *Jungfrun under Lind*, simple and beautiful, earned the particular favor of the audience. There followed a sympathetic rendering of that beautiful song by the late Erich J. Wolff (who died all too young), *Alle Dinge haben Sprache*. For her aria she chose *O Pretres de Baal* from *Le Prophete*, singing it with that thorough command of the great line that has long made her a favorite on the operatic stage. The Brahms group, five lieder, ending with the unfamiliar *Wehe*, so willst du mich wieder, found such favor with the audience that two encores were demanded. To end with, there was a group of English songs, three by Florabel Blackwell and two by N. Mednikoff, all of them dedicated to Mme. Claussen. Mrs. Blackwell's first song, *In a Cathedral*, sung from manuscript for the first time anywhere, called for the services of the organ as well as the piano, and would have sounded better had the two instruments been in tune with each other.

There was a large audience which evidently thoroughly enjoyed Mme. Claussen's singing, and well it might for she has never appeared to better advantage here. The voice, still as fine in quality as it ever has been, was under the most perfect control, and did the singer's will, whether in piano passages or in the loudest forte. Nicolai Mednikoff was at the piano in place of Giuseppe Bamboschek, who was unexpectedly called upon to conduct at the Metropolitan Opera House, owing to the accident of Maestro Serafin. Mme. Claussen gained distinctly by the exchange.

Frances Nash

An interestingly arranged program was offered by Frances Nash at her piano recital, December 11 at Aeolian Hall. First she played from the moderns and ultra-moderns, which proved a delightful innovation. Her opening number was the Prelude, Choral and Fugue, by Cesar Franck, which she played with keen appreciation for the values, and her nuances were remarkably well wrought. It was also in the Franck number that Miss Nash had an excellent chance to display her superb technique and those qualities which have made her performances so noteworthy. She has gained her splendid reputation through marked talent and intelligence. Her second group contained suite No. 1 and 2, Bartok; *Montanesa*, *Andaluzia*, by de Falla; and *Violes and Minstrels*, Debussy. Her perfect sense of humor made these little pieces very entertaining and she played them exquisitely. She could easily have encoored, so insistent was her audience to hear more. Her third group was given over to Brahms and the fourth to the Andante (aria) Bach, arranged by Godowsky, and the Toccata, Saint-Saëns, which ended the program. The classic numbers were played with the same individuality that marked her other groups and proved beyond doubt that Miss Nash is one of the most interesting women pianists before our public today.

Elshuco Trio and Thom Denijs

The second recital in the Franz Schubert series being given by the Elshuco Trio attracted a large audience, which came in an entirely uncritical mood, enjoyed a thoroughly delightful program, and left reluctantly. The program consisted of six songs from *Die Winterreise*, and seven from *Die Schöne Mullerin*, sung by Thom Denijs, baritone, and the trio in E flat major, op. 100, played by the Elshuco Trio. Thom Denijs, within the rather narrow exigencies of the lieder, displayed a voice of considerable power but charmingly modulated to the gentle melancholy which seemed the prevailing mood. The songs were of course sung in the original German, but it was to be noticed that a considerable portion of the audience did not have need to resort to the English translations so thoughtfully provided by the management. Special mention is deserved by his rendition of *Der Lindenbaum* and *Letzte Hoffnung* in the first group, and *Wohin*, *Der Neugierige*, and *Thraenerregen* in the second group. He is a lieder singer of the true type, unafraid of emotionalism, which was always kept within the bounds of artistic restraint. Aurelio Giorni, at the piano, caught the mood and followed him with sympathy and complete understanding.

The Elshuco Trio in the concluding number emphasized the impression of marked ability which it has created in previous appearances. The periods were sharply defined, and its phrasing, unison, and modulation left nothing to be desired. The Elshuco Trio consists of William Kroll, violinist; Willem Wilcké, cellist, and Aurelio Giorni, pianist.

DECEMBER 12

Richard Hale

One of the most demonstrative audiences of the Aeolian Hall season was on hand to hear the annual recital of Richard Hale, baritone, on December 12. Three groups (Italian, German and Russian) preceded a group of modern songs by Deems Taylor, Louis Gruenberg and the two celebrated negro lyricists, Burleigh and Lawrence Brown, now at the height of their popularity. Mr. Hale's singing calls only for superlatives. He clearly perceives the essential spirit of Moussorgsky's bravado as distinguished from Deems Taylor's, each in turn receiving an authentic hearing, while the delicate tonal strands of Debussy's *Mandoline* are as happy in his voice as the more hardy conceptions of Strauss and Wolf. Helen Chase's work as accompanist was most commendable.

DECEMBER 13

Cleveland Orchestra

When Nikolai Sokoloff first brought the Cleveland Orchestra here four or five years ago, though not up to the technical standpoint which it exhibits today, it made up what it lacked in that by a splendid and genuine enthusiasm for the music it played. Sokoloff has now accomplished the task of bringing his men to a state of technical accomplishment that allows them to be compared with any orchestra in the country, while at the same time they have retained a great deal of that freshness and enthusiasm without which music making becomes perfunctory. On December 13, at Carnegie Hall, he offered the most interesting program that the Clevelanders have played here in several seasons. It

began with a ballet suite from *Cephale et Procris*, by Gretry, arranged by Mottl; three charming old French dances delightfully played, with just the right archaic touch. Then came the principal item of the program, the First Symphony of Jean Sibelius. Listening to it, one is tempted to apply to him the epithet of "Brahms of the North." There is the same introspective method of thought, the same overloaded orchestration, the same noble passages—and the same dull pages alternating with them. The first Symphony is, on the whole, a very fine work. Written in 1899, it will stand comparison with any symphony of the last quarter century. Sokoloff led it with spirit and enthusiasm and the men played it with a rounded finish that showed that much time had been devoted to rehearsals. Some of the climaxes were overwhelming in their force.

For the second part of the program there was Ottorino Respighi's *The Fountains of Rome*. Sokoloff caught the atmosphere of this work—which looks back over one shoulder at Debussy and farther still back over the other at Wagner—and played it with a fine feeling for its varying moods. The exquisite close was a particularly fine bit of orchestral playing on the part of the solo desks. To end with, there was a rousing performance of the *Polovtsian Dances* from *Prince Igor*, after which the audience remained to call the conductor back half a dozen times. He called upon his men to rise and accept the applause, as he had also done after the symphony. Taken as a whole, it was one of the best orchestra concerts of the season, both in the matter of the program and the spirit and manner of its execution.

Friends of Music

At the concert of the Friends of Music at Town Hall, on December 13, there was the first performance in America of Hans Hermann Wetzler's suite of six numbers, music to Shakespeare's "As You Like It." It was excellent music, unpretentious and with real tunes, good to listen to. The audience liked it. The rest of the program went to three fine soloists—Carl Fleisch, who gave a masterly performance of the Bach Chaconne and then, with Felix Salmond, cellist, as fine a reading of the Brahms double concerto as has ever been heard here. The other soloist, Carlos Salzedo, harpist extraordinary, played with the orchestra the two Debussy dances known as *Sacred* and *Profane*. The virtuosity of Salzedo's harp playing is too well known to require special praise in this instance. For once, the Friends of Music concert was sold out long in advance. There was an audience that loved its stars and showed it by the warmest of applause for all three of them. Artur Bodanzky conducted.

[Other concerts of the week not reviewed here will be published in the next issue.]

Musicians' Enterprises to Celebrate

The Musicians' Enterprises, Inc., the aims of which are the amelioration of the musicians' conditions of America, expects to celebrate its inauguration within a fortnight.

In view of the ideals this society has set out to accomplish, there can be no surprise at the fact that such famous patrons of music as Otto H. Kahn, Harry Harkness Flagler, Giulio Gatti-Casazza, and also such stars in the musical profession as Prof. Leopold Auer, Alexander Lambert, Artur Bodanzky, Gennaro Papi, Dr. Josef Stransky, Jascha Heifetz, Mischa Elman, Bruno Walter, Ernest Schelling, Henry Hadley, Josef Lhevinne, Mischa Levitzki, Rafael Diaz, and many others, are not only sponsoring but also actively supporting this society.

The first step toward the realization of this elaborate plan of the Musicians' Enterprises, Inc., is the opening of music centers, the first being in the form of a splendid music store where "everything in music" will be found. It was planned to open this store about December 15 at 110 West 116th Street.


A competent and experienced staff has been engaged to manage this store. Mitchell Zatman, the manager, has had several years experience and has the full knowledge required by such an undertaking. Expert violin repairers as well as piano tuners and repairers will be a credit to this institution. A fine stock of violins, cellos, violas, etc., as well as wind and brass instruments, pianos, phonographs, phonograph records, a full library of classical and popular music, in short everything in music, will be found.

This first step will be celebrated in a manner befitting the magnitude of the Enterprises itself. A large number of artists from different parts of the globe will be present at this celebration, thus lending unusual importance to the event.

It is felt certain that the musicians will patronize their own store and that a great many music lovers will patronize a store owned by professional musicians, thus assuring the complete success of this undertaking.

Edwin Hughes Plays in Mansfield

Edwin Hughes, pianist, appeared with success in Mansfield, Ohio, December 8, on the concert course of the Mansfield Civic Music League.



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FREDERICK JACOBI

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November 22, 1925

LAWRENCE TIBBETT
Soloist
ARTUR BODANZKY
Conductor

EFFICIENCY IN PIANO STUDY

By William Reddick

Nowadays one frequently hears of "efficiency," and "efficiency experts." The expression, like many other popular ones, is much abused. In spite of this abuse, however, there is a steady increase in understanding of the exact meaning of efficiency and a like increase in the employment of efficient methods. Efficiency means the power to produce desired results, and the efficiency expert is the person who studies the methods of an organization in order to eliminate unnecessary effort and thereby increase its power. He is frequently an unpopular individual around a business office as his reforms sometimes call for the elimination of unnecessary employees and the speeding up of the efforts of others.

The student of piano might well learn something of these modern business methods and apply them to his own work. He who would be up-to-date and interested in the newest in study will discover that the tendency is toward elimination of wasted effort, a greater study of the psychology of piano playing and, in general, an increase in efficiency of study. We have but to glance at some of the technical literature of the piano which is being published constantly. Where Czerny spent three pages on a technical exercise applied to strengthening a certain muscle or aiding a certain finger which brought that muscle or that finger into play, say, twenty times, we now have studies by modern technicians devoted solely to that particular weakness so that in the same number of pages that part of the hand would be manipulated two or three hundred times. One may argue that there are musical advantages to be obtained from the amount of extraneous matter in a study and while this is undoubtedly true, it would hardly apply in a study such as Czerny or Cramer wrote. The Chopin études are the last word in technical study and they are also glorious music, but they are quite beyond the majority of music students, both musically and technically. This increase in the efficiency of pianoforte study is going to produce a technic much more quickly than the Czerny method and a technic is very necessary. It is a wise thing to combine technical study with interpretation, but still, a certain amount of abstract technic is necessary.

RELAXATION

Another great improvement over the old, muscle-straining, tense-forearm playing of only a few years ago is the tendency to cultivate first a condition of relaxation in the arms and shoulders and wrist, rather than a development of muscular strength. We are discovering that strength and agility are two entirely different things. This is practically a reversal of the old process. I believe that great pianists in the past were created in spite of teachers and not because of them. After a student had spent a few years "developing a technic" he discovered that he had then to discover some way of relaxing, a much more difficult thing to attain than a technic, because it is largely a mental state and muscular development is entirely a physical condition. The pianist had to change his method from making a conscious effort to that of making no effort and it was often a futile task.

Many a student has wondered why his playing improved after he had stopped practicing and studying for awhile. The answer is simple: the muscles of the arms and shoulders had fallen back into a natural state and the result was a freedom of the fingers and wrists that had been almost forgotten. The Breithaupt studies in Natural Piano Technic have done more to effect this change than anything else that has been published, although I do not believe they were the first to advance the idea. Every pianist believes he is relaxed until it is proven to him that he is lacking in this respect.

The discussion of relaxation, however, is a different subject and is mentioned here to show again that we are becoming more efficient in the study of pianoforte.

Still, the majority of students are insensitive to the value of intelligent practice. Very little can be done for the pupil who cannot be made to realize this. The teacher might be compared to a gardener who prunes and waters a plant twice a week. He cannot make it grow; he can only direct its growth. The piano teacher can only supervise the study of his students; the actual work they themselves must do. The majority of piano students take two lessons a week and these lessons generally last a half hour. The other seven days are spent in practicing. A serious student should spend at least three hours a day at the piano. This makes twenty-one hours that he is alone in order to develop ideas given him by the instructor in one hour. This is where most pupils fail. They believe that if they spend three hours a day seated at a piano, giving themselves a piano recital, they will become virtuosos. Three hours of thoughtless work at the piano can do more harm psychologically than ten hours of intelligent, concentrated practice can do good. Music students that "put in the time" are the despair of teachers.

HOW TO PRACTISE

The piano student, seating himself at his instrument for a day's practice, should take the attitude that he is going to make a tour of inspection, so to speak, of his playing. A certain amount of technical study at the beginning of his day's practice is again a lack of efficiency, for one can study technic at any time, while only in the early morning hours is the mind entirely fresh and capable of assimilating new ideas more easily. He should practice the scales or other technic with the most concentrated attention of the ear to hear any possible roughness, any hardness of tone, any cessation of the legato or staccato. All of the technical study should be pursued with the same careful attention as to color and quality. He must be the artist, studying new combinations of colors. As to the study of compositions, he must get them technically perfect; seek out the difficult passages and find why they are difficult. He must have a mental picture, and ideal, of how he wants a piece of music to sound. The student of today has countless opportunities to hear practically all the music he studies played by fine performers. With the radio, the phonograph and the recording piano one has only to step into a music store or "tune in" to hear good piano playing.

I am continually telling students not to spend their practice hours in wasted effort. Practice is not an amusement. It must be concentrated work, and if one concentrates enough on his work it cannot be tiresome. There are worlds to be said about methods of practice and one could go into details and give many examples were it possible in the space allotted

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Every MONDAY and THURSDAY afternoon at 2 o'clock the MUSICAL COURIER goes on the air for fifteen minutes (H. O. Osgood, Associate Editor, announcing) to give you the latest news about concerts, artists and the musical world in general.

here. But the student can help himself immeasurably by first of all: *Learning How to Practise!* After he has accomplished that, he will suddenly discover that he has learned how to play.

George Liebling Well Received

Concerning George Liebling's recent appearances in Minnesota, the Red Wing Morning Republic of November 2, said in part: "Red Wing is indeed fortunate to hear such a famous artist, and Mr. Liebling will, no doubt, be greeted by a record audience when he appears at the Auditorium on Monday evening."

The Evening Tribune of Albert Lea, Minn., said: "Mr. Liebling's remarkable performance places his offering in Albert Lea among the most notable of its kind ever enjoyed here. He will long be remembered as a real wizard of the keys. . . . Piano concerts, unaccompanied by other instrumental or vocal music, have an opportunity to become tiresome, but Mr. Liebling does not allow his audience to become bored a single minute. Every note that floats from the keyboard at the touch of his marvelously nimble fingers, brings pleasure with it. Whether he is delicately drawing forth a bit of sunny happiness, a touch of sadness, or of lonesome grief, or whether he is bringing forth in ringing cadence a storm of anger, fear or joy, he is always the artist, and plays with sureness and ease."

Walter Spry at Evanston

Walter Spry is to give a lecture-recital before the University Guild, Northwestern University, Evanston (Ill.) on January 11. His topic will be Pianists, Composers of Today and Yesterday.

The Dutch Pianist

PAUL ROES

"REVEALS REFINED PIANO ART"

NEW YORK AMERICAN—"Paul Roes revealed himself to be a player of refined musical and pronounced pianistic gifts. His reposeful manner of performance lends dignity to all his renderings. He won his warmest success in the rarely heard set of pieces by Liszt, known as 'La Suisse,' from that composer's 'Annees des Pelerinage.' It takes true poetical instinct, a sense of romanticism, to bring to life the best that is in these lyrical tone miniatures. Roes was equal to the undertaking, and scored his warmest success in that group."—Leonard Lieblich.

NEW YORK SUN—"Sharp dynamic contrasts, restless moods and a turbulent flow of shifting colors characterized his art. Mr. Roes made his impress, the impress of an interesting personality, with striking ideas in interpretation and the ability to convey them with force and conviction."—W. J. Henderson.

HERALD TRIBUNE—"Masterly technical skill and fluency, energy judiciously used, and distinct ability for shading; he was not a pianist who played only in black and white, but able to interpret the different moods of Liszt's extensive musical pilgrimage."

THE WORLD—"He is an artist with style and imagination; one able to hold the attention of an audience with more than technical skill. He gave pleasure to a large audience."

STAATS-ZEITUNG—"Effortless, perfect technic, a beautiful many colored tone, and above all, deep musical insight."—Halperson.

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67th Street and Broadway

New York City



Photo by Atwell, Chicago

AS THE PRINCESS IN ROSENKAVALIER

Rosa Raisa's "Feldmarshallin" was a beautifully dignified and poised creation, costumed with appropriate richness and elegance. Her voice, too, was handled with utmost refinement and discretion—her entire conception of the role sympathetic and gracious.

—Chicago American, Nov. 4.

Rosa Raisa Stars as Princess

The performance given the work was in many respects a remarkably brilliant one. Rosa Raisa was the wife of the field marshal, Princess von Werderberg, AND A MORE BEAUTIFUL, ARTISTIC PICTURE HAS NOT BEEN SEEN ON OUR OPERA STAGE. She gave to the role a stateliness and an elegance that portrayed the personages of those courtly days perfectly, and she sang the music with exquisite charm and with beautiful quality.

—Chicago Daily News, Nov. 4.

The cast of the opera reads like a Who's Who of the company, and one of the most interesting features of the evening was the sight of so many favorites in new guise. Rosa Raisa, beloved both of winter and summer seasons, and who heads the list as the Princess von Werderberg, was in glorious voice. She has never looked more regally beautiful than when she received last night's royal welcome.

—Chicago Journal of Commerce, Nov. 4.

IN BUTTERFLY

"Butterfly" gave us the opportunity of renewing acquaintance with the exquisite "Butterfly" of Rosa Raisa, whose legitimate triumph in the role of Cho-Cho-San at Ravinia last Summer under the direction of Louis Eckstein was recorded at length in these columns.

Madame Raisa sang it yesterday perhaps even more appealingly, with a greater variety of nuance, of moving beauty and limpidity of tone than at the Ravinia performances. Historically, too, she was remarkably fas-

inating—costume, makeup, gesture, all having received the evident benefit of minute and careful analysis and study.

—Chicago American, Nov. 30.

RAISA IS A GREAT BUTTERFLY, SINGER AND ACTRESS. HERE IS A PERFORMANCE OF STARTLING SINCERITY AND SIMPLICITY, A PERFORMANCE OF CONTINUOUS LINE, WITH A CONSISTENT CRESCENDO FROM THE FIRST LIGHT ENTRANCE TO THE FINAL DRAMATIC DEATH.

MUSICALLY AS IN ACTION, THE ROLE IS ENTIRELY WITHIN HER SCOPE. THE VOICE WAS LIGHT, EVEN CHILDLIKE, THROUGHOUT THE FIRST ACT, WHILE THE LAST TWO ACTS WERE SUNG WITH CUMULATIVE POWER.

—Chicago Tribune, Nov. 5.

RAISA WINS HEARTS WITH 'BUTTERFLY'

Great Prima Donna Has Developed Role Superbly

ROSA RAISA, WHOSE GLORIOUS VOICE AND REGAL BEARING LONG SINCE CAPTURED CHICAGO'S ARTISTIC IMAGINATION, COMPLETED THE CONQUEST YESTERDAY AFTERNOON BY STORMING ITS HEART WHEN SHE SANG CHO-CHO-SAN AT A PERFORMANCE OF "MADAME BUTTERFLY" given in commemoration of the first anniversary of the death of Giacomo Puccini. The smouldering Santuzza, the flaming Tosca, the fiery Aida—these are now rivalled by a new conception of the pitifully futile little heroine of Belasco's pathetic drama.

—Journal of Commerce, Nov. 30.

ROSA RAISA

Wins

in Tosca, Rosenkavalier

With Cio-Cio-San

"Proves Self Great"

Rosa Raisa Wins New Triumph in Butterfly

By Glenn Dillard Gunn

Rosa Raisa's "Cio-Cio-San" yesterday at the Auditorium was a triumph, as all who had witnessed it last Summer at Ravinia knew it would be. The fame of it having gone abroad, the theater held another capacity audience, and its tribute was the most sincere that I ever have witnessed at the opera.

For it was the tribute of breathless silence during her song, nor did it ever explode into the extravagant demonstrations that the pyrotechnics of the coloraturas evoke. Supreme beauty never excites as do mere vocal acrobatics, and Raisa's tone—held always to a half-muted quality—may be likened only to that of Kreisler's violin.

WITH THIS TONAL BEAUTY AS ITS VERY STUFF AND SUBSTANCE, RAISA'S SONG BECAME A THING OF MAGIC AND ILLUSION, OF ELOQUENCE UNSURPASSABLE. ITS MESSAGE WAS AMPLIFIED BY HER IMPERSONATION, WHICH IS BY ALL ODDS THE FINEST SINCE FAR-RAR SAID FAREWELL TO THE ROLE.

—Chicago Herald-Examiner, Nov. 30.

Mme. Raisa's first act as Madame Butterfly is as lovely as it is surprising. Her artistic life has been so concentrated on the heaviest dramatic roles that one is not expecting the daintiness and appealing simplicity of this portrayal. It reveals a different facet of her art from anything that she has ever done before. There is a lightness of touch that catches the spirit of the part.

Her voice yesterday was of velvet-like softness in texture and beautiful in quality.

—Chicago Evening Post, Nov. 30.

This was the initial performance of this opera for the present season, and it was the first time that Raisa, who took the role last summer at Ravinia, sang it with the Chicago company. Since she was heard on the north shore she has improved her impersonation considerably, making a much more dainty and youthful picture and acting with greater illusion the part of the Japanese girl. SHE SANG HER MUSIC BRILLIANTLY.

—Chicago Daily News, Nov. 30.

IN MASKED RAISA'S B F A MASTER

"One Note Alone Worth Admission," Says Dr.

As for Rosa Raisa, she is a B-flat that alone was worthy admission. It began with the ble pianissimo, swelled to gory then faded again to an echo, and maintained its marvelous quality ONLY THE CLIMAX OF DISPLAY THAT NO C PRANO CAN MATCH TO

—Chicago Herald-Examiner

Mme. Raisa was in fine voice power for the broad phrases which floated on the air in the. The music was so melodiously we were sorry she had to shed atic tears. But, then, this is life and doubtless by now she happy unless she can relieve passion through operatic sol one who can do it, maintain th and come out at the end fresh

—Chicago Evening Post

Last evening at the Auditorium the repetition of the opera, BEAUTIFUL SINGING, CONCEIVED THAN THAT RAISA AS AMELIA, SUCH OUS VOCAL DELIVERY, LENT A POWER, SO RICH EMANATES BUT RARE THE THROAT OF A SOPRANO, AND THE WAS NOT SLOW IN ITS TION.

IN TOSCA

ROSA RAISA—A RADIANT ION. I HAVE NEVER SO MARVELOUSLY COST GLORIOUSLY BEAU TRAGICALLY SWEET AN AND DRAMATIC—NO EVER HEARD HER SIN PERBLY. THE FIRST A WITH ITS COQUETTISH

Management: R. E.
1451 Broadway

BALDWIN PIANO

RAISA

New Triumphs

kaalier, Butterfly, Masked Ball and Aida

Chicago Civic Opera Company

reatest Tosca in a Generation."

—Chicago Herald and Examiner, December 3, 1925

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WAS CHARMING ENOUGH—BUT WHEN MME. RAISA DROPPED THE GORGEOUS GREEN VELVET MANTLE AND DISCLOSED THE WHITE CREATION BENEATH, A SIGH OF RAPTURE STIRRED THE BREASTS OF A THOUSAND DELIGHTED AND ENVIOUS LADIES—REALLY IT WAS ALMOST LIKE A GASP OF DELIGHT. BUT THIS FEMININE JOY WAS SOON FORGOTTEN IN THE MOVING TRAGEDY OF RAISA'S "VISSI D'ARTS," SUNG WITH RARE BEAUTY OF TONE AND MOVING EXPRESSION. THERE WAS AMPLE PROOF OF THE AUDIENCE'S APPRECIATION.

Chicago Evening American, Dec. 3.

Rosa Raisa in Fine Voice

Rosa Raisa, never tiring in the polishing and perfecting of her operatic roles, has done much to make her impersonation of the heroine one of gripping emotional power and of gorgeous vocal interpretation. She sang with great warmth and power and also with much refinement. —Chicago Daily News, Dec. 3.

IT IS NO EXAGGERATION TO PRO-
NOUNCE MME. RAISA THE GREAT-
EST TOSCA OF THE GENERATION.
HER VOICE, LONG ONE OF THE NO-
BLEST, IS THIS SEASON OF SUCH
INCOMPARABLE BEAUTY THAT ITS
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ING. THIS VOCAL REALIZATION
OF THE CHARACTER OF FLORIA
TOSCA CAME TO ITS CLIMAX IN
THE SECOND ACT'S ARIA. A PITI-
FUL PRAYER OF LOVE AND SACRI-
FICE, IT WAS SUNG WITH THAT
SEEMING SIMPLICITY WHICH IS
THE PREROGATIVE OF GREAT ART.

Yet the many moods of the first act's more varied song were defined with equal skill. Jealousy, anxiety, relief, all found their exact vocal equivalents. It long has been believed by the Chicago public, who have watched this artist grow to maturity, that Mme. Raisa is not a great actress. This I am beginning to doubt. Her Butterfly surely was as finished a bit of acting as one might watch.

Her Tosca is far greater. The opportunities of the part offer such broad scope that a less skillful and self-critical actress might easily lose herself in the multiplicity of detail. The same simplicity and directness that mark her song form the key to her dramatic interpretation. It was almost French in its economy yet free from artificiality, profoundly sincere.

—Chicago Herald-Examiner, Dec. 3.

Tosca Thrills as Sung by Raisa

—Chicago Tribune, Dec. 3.

ROSA RAISA SUPERB IN PUCCINI'S 'TOSCA'

Mme. Raisa is something of an operatic fetish with me, by means of her fascinating combination of glorious voice dramatic understanding and regal beauty. She knows the meaning of gesture, and when she has completed the ancient rite of the crucifix and tapers she slips out in shuddering horror with the silver lining of her dragging cloak shimmering in the flickering gloom. This is the kind of thing one pays to see in the theater, and to have it thrown in an evening of brilliant singing is something more than a delightful bargain.

—Journal of Commerce, Dec. 3.

IN AIDA

Mme. Raisa appeared and demonstrated that she had solved the supposedly unsolvable problem of an attractive yet appropriate garb for the role. Also as soon as she sang her first phrase you realized that she was in her top form.

—Chicago Evening Post, Nov. 11.

AN "AIDA" LIKE THIS IS A THRILL.

In detail, let us say that Rosa Raisa's voice has undergone an astonishing change. The tone is now uttered with the ease and spontaneity, the free gushing fullness of a well-spring.

NOT ONLY IS HER SINGING EFFORTLESS, BUT THE QUALITY HAS SUCH EXTRAORDINARY CARRYING POWER, SUCH BRILLIANCE AND RING THAT IT CARRIES LIKE A SILVER TRUMPET ABOVE THE MASSES CHORUS AND ORCHESTRA. And withal she can tame it to temuous, filmy, charm as in the softer phrases of the Nile scene. —Chicago Evening American, Nov. 11.

IN THE TITLE ROLE, MME. RAISA HAS NO EQUAL. BY ALL THE GLORY OF HER VOICE AND THE POWER OF HER ABILITIES AS AN ACTRESS SHE RISES TO THE HEIGHTS OF ITS DEMANDS WITH SPLENDID EASE AND CONVINCING GESTURE. SHE SOARS FROM THE LOWEST TO THE HIGHEST NOTES OF HER AMAZING RANGE WITH NO DIMINISHING OF LIQUID LOVELINESS. YET A LESS MONOTONOUS VOICE IS DIFFICULT TO IMAGINE. UNDOUBTEDLY, WHILE MME. RAISA REMAINS ON ITS ROSTER (AND MAY IT NEVER BE WITHOUT HER) THE CHICAGO CIVIC OPERA COMPANY WILL FIND "AIDA" ONE OF ITS GREATEST DRAWING CARDS.

—Chicago Journal of Commerce, Nov. 11.

Rosa Raisa, with new vestments, was the "Aida." She made herself more attractive than is customary for the interpreters of this role, and indeed was a good foil for her rival, the Princess Amneris. She was not just a dusky slave. She also carried herself well, and in fact gave a different impersonation of the Egyptian captive from the usual. AS FOR HER SINGING, IT WAS ADMIRABLE. She sang her air in the first act not only in artistic musical style, but the tone quality was rich and warm and also powerful.

Daily News, Nov. 11.



Photo by Eugene Hutchinson, Chicago

AS TOSCA

E. JOHNSTON

way New York

VOCALION RECORDS

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Weekly Review of the World's Music

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THE MUSICAL COURIER EXTRA

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Devoted to the Interests of the Piano Trade

NEW YORK DECEMBER 17, 1925 No. 2384

"Three Nations Will Unite to Save Migratory Birds," says a Herald-Tribune headline. Must those opera singers always break into the newspapers?

It is not true that this period of the year is called the changing season because it marks the time when artists usually shift from one managerial bureau to another.

Geraldine Farrar will not return to the operetta, *Romany Love Spell*, according to the latest announcement. She is to rest all winter, it is said, in order to recover completely from her recent illness.

Feodor Chaliapin is to head his own opera company next year, according to an announcement issued this week by the Universal Artists, managers of the famous Russian basso. His associate artists have not been announced as yet.

Sibelius promises to be a favorite symphonist this season. Two weeks ago Stokowski played his Fifth with the Philadelphians and last Sunday Sokoloff gave the First with the Cleveland Orchestra. There is no one writing today with more important things to say than the Finnish master.

It looks as if Josef Stransky, one time conductor, will have to stick to the picture business for good. His last stronghold, Baden-Baden, is to have some opera performances next year with singers from the Metropolitan under the direction of—Artur Bodanzky. Song by the Burgermeister and Stadthalgeordneten: We could not love thee, Joe, so much, Loved we not Artur more.

We certainly reckon Dr. Richard Strauss among the readers of the MUSICAL COURIER. When the first announcement was received here that he had commissioned his faithful librettist, Hugo von Hoffmannsthal, to prepare a scenario for a ballet on *Till Eulenspiegel*, the MUSICAL COURIER suggested to the good Doctor that, instead of having something new written by his decidedly mediocre companion, he should obtain the rights to the splendid scenario made years ago by Nijinsky and never produced outside of New York. (Dr. Strauss did not know that such a scenario was in existence until we chanced to mention it to him in conversation.) Now comes the news that Dr. Strauss has done exactly what we suggested. It will be produced by Max Reinhardt's International

Pantomime Company. Strauss has withdrawn his objections to a reduction of the orchestra, and his music is now being re-scored to meet the practical demands of a traveling company. Bravo, Doktorle!

Sir Thomas Beecham was in court again the other day—more creditors, this time a tenor. Sir Tom, in the course of his testimony, remarked that he was allowed only "a paltry £20,000 per year, out of which he had to keep a wife and two children, and then he had to live." Personally, we will undertake to keep two wives and four children and ourselves on that amount, and have a bit left over for the savings bank at the end of the year at that.

Nikolai Sokoloff and his Cleveland Orchestra came to New York last Sunday and once more gave proof that a very high standard prevails among symphony orchestras in America. The Cleveland organization today need fear no comparison with any orchestra in the country. Sokoloff gave a thoroughly interesting and well balanced program. The Clevelanders are to come again in January and their second visit will be looked forward to with unusual interest.

H. T. P., in the Boston Transcript, has been poking fun at his New York brethren for not liking the program which the League of Composers offered here two or three weeks ago with Mr. Koussevitzky conducting. He laughs especially at the conservatism of Olin Downes, of the Times. After quoting him at some length, Parker comments: "Here it is best to take leave of Grandma, wringing her wrinkled hands, while the tears well up in her old eyes." It seems to us more or less like pot calling the kettle.

Beethoven died on March 26, 1827. General Manager Giulio Gatti-Casazza of the Metropolitan Opera, with characteristic forethought, announces already that, to commemorate the centenary of his death, he will produce next season the only Beethoven opera, *Fidelio*. Recitatives to take the place of the spoken dialogue of the original will be prepared by Artur Bodanzky. The revival of *Fidelio* is thoroughly in place. It corresponds practically in German operatic literature to Spontini's *La Vestale*, which Mr. Casazza gave this year as his classic revival in Italian.

Half a century is a long time to spend in an active musical career. On December 10, Alvin Schroeder gave a recital at Jordan Hall, Boston, to celebrate the fiftieth anniversary of his public career as a solo cellist. His actual career has been even longer. Before devoting himself entirely to the cello, he was viola player in the quartet of his brother, Carl. In 1880 he was made first cellist of the famous Gewandhaus Orchestra in Leipzig and first came to this country in 1886 as cellist of the Kneisel Quartet. His kindly face, with the picturesque gray hair above it, is still familiar at all Boston Symphony concerts, where he is at the first desk of the cellos.

Great is the reward of the artist when he ventures into corners of the world seldom visited—that is to say when he is an artist of the rank of Leopold Godowsky, and there are not many of those in existence. The distinguished pianist on his present European tour played three times in Athens to audiences which crowded the hall to the last inch and went wild with enthusiasm, and he has just repeated the experience in Cairo. He has played several numbers from his new *Java Suite* on his programs and was delighted with the warmth with which they had been received. He has still to play in Constantinople and Palestine, as well as in Europe itself, and without doubt his progress will continue to be a series of triumphs.

The coming of Richard Strauss to take up his new home at Vienna early in December was the signal for a concentrated attack of the pro-Straussian press against Director Schalk. One of these papers, *Die Stunde*, announced definitely in a sensational article that Schalk has been dropped by the government and will shortly be dismissed, as soon as a successor is found. A Weingartner-Korngold combination is mentioned. Other names hinted at are those of Schillings, of Fritz Busch, and of Furtwängler. The dark campaign is conducted in the shadow of an existing dissension between the three authorities responsible for the financial welfare of the Staatsoper: Dr. Prüger, the intendant; Dr. Ramek, the premier, and Dr. Schneider, minister of fine arts. It actually appears that the Staatsoper is being made an object of bargaining among the political parties of Austria. Director Schalk has denied rumors of his intended withdrawal, but *Die Stunde* still maintains that its information is correct, and incidentally lets out the secret that its candidate for Schalk's post is—Richard Strauss.

Salesmanship

The idea seems to prevail in some quarters, and especially among artists who are just beginning their careers and who have never been brought into conflict with the hard and cruel business side of music, that art sells itself. The thought that art and artists have to be sold, the same as any other kind of merchandise, seems to the artists repellent and offensive. Alas! This is no world of sweet and gentle ideals. People who think of it that way are likely to suffer the fate of a Schubert, while the Beethovens, who make solid contracts with their customers for everything they turn out, live in more or less comfort (according to the salability of what they can turn out) and die leaving a competence to their heirs.

In another column the astute and wily gentleman from K. C., namely, Walter A. Fritschy, tells how he sold artists to the good people of Kansas City. As will be discovered by those who read his brief but pungent remarks, it was purely and simply a matter of salesmanship. Of course, he did not try to force down the public throat what the public did not want to consume. That would have been impossible. But if anyone thinks the public will come out voluntarily and buy what it wants that person is woefully mistaken. Or, rather, one should say that the public does not know what it wants. The want has to be created. And, even then, the force of the desire has its limits. A man's wants are graded. Some things he "just must have no matter what it costs!" Other things he just must have—if the price is right.

The want is created first primarily through advertising. But there must also be a salesman on the job, and a maker of prices. In the musical world there are generally two salesmen, the wholesale jobber or New York manager, and the retailer or local manager. The music business can never become a mail-order business. People do not write in and ask for an artist to be sent them post-paid. They realize too well that it takes all sorts of organization to rent halls, bring the artists to town, and attend to all of the multifarious details contingent upon a successful concert appearance.

It is also being realized more and more all the time that the day of Barnum-managed artists is passing. The big flamboyant splurge that was possible with a Jenny Lind in days gone by where our cities had about one real art event a year is scarcely possible today. At all events, it is not found to be satisfying to the public. The public wants more than one big splash a year. Consequently the "course" is coming more and more into vogue. Fritschy saw this long ago, and it is interesting to note that in the passing of nearly twenty years his prices have scarcely risen. He has sold his town year after year for courses of increasing size at prices which have made it possible to hear all of the world's leading artists at about a dollar a concert.

But, of course, if such courses are to present ten artists a season successfully, these ten artists cannot be ten Jenny Linds. The wholesale cost of such a course would be prohibitive. Selling in bargain lots, the lots must be made up in such a way that the average price will even up according to the seating capacity of the halls in which the artists are to appear, and other local conditions of overhead. That is where salesmanship comes in, and that is where Fritschy has been particularly successful. He has always given his people high class artists—and he has realized fully what some people never realize at all, that artists may be of equally high class and yet not have the same box-office value. In other words, a course may be made up exclusively of artists of the highest class, yet the price of some of them to the local manager may be far in excess of the price of others—it is hardly possible to create a chamber music organization (for instance) that will have the sale value of a Caruso. That is obvious, yet it would be absurd to claim that Caruso was higher class than some of the leading chamber music organizations. Both are right at the top.

This is what local managers—like the gentleman from K. C.—have "sold" to their public. And it is this sort of salesmanship that has made the growth of music in America possible. Local managers of the Fritschy type deserve medals. Perhaps some day in the not far distant future they will get them.

VARIATIONS

By the Editor-in-Chief

Seventy years old, and forty-five years a music critic. That is the record of William J. Henderson, who completed his three-score-ten recently, and at the birthday dinner given in his honor, confessed to the other achievement.

Henderson's earlier critical activities date back to a New York period when this town needed reviewers of his stamp to point out the right musical paths. It was a time without the mechanical piano, the phonograph, and the radio. It was a time, also, when Wagner was new and unfamiliar here; when the public considered Gounod and Meyerbeer the last word in opera; when string quartet concerts were looked upon as a bore to anyone except the most fanatical music lovers, and when symphony programs had to be sugar-coated with Dvorák's Scherzo Capriccioso, Johann Strauss waltzes, Grieg's Peer Gynt suite, a Liszt rhapsody, or Morceaux by Moszkowski, Rubinstein, and their kind.

Bach was tolerated as a necessary evil at piano recitals; Strauss was making his beginnings as a "daring anarchy" and "disciple of discord"; Mendelssohn's Variations Serieuses figured as an exacting test of a pianist's musicianship, and Brahms' compositions, except his Hungarian Dances, repelled even otherwise discerning musical persons with what they called his "opaqueness," his "lack of melody," and the "muddiness of his orchestration."

Imagine the sterile field in which Henderson worked then, and compare it with the musical area of today, and you will realize how many changes he has lived through. Read his earlier articles and put them side by side with his present critical writings, and you will appreciate how keen and understanding a commentator he was then, and how sympathetic and broad-minded a student he is of present day conditions and productions.

Through all the mutations, he labored also as teacher, lecturer, program annotator, composer, magazine essayist, and writer of books. He never lessened his interest in or enthusiasm for music; he never lowered his standards; he never lost faith in the practical usefulness, dignity and ethical importance of his profession.

At the birthday dinner given to Henderson by his brother critics and newspaper men last week, the foregoing facts were emphasized, and tributes were paid by the speakers also to his unfailing integrity, fair-mindedness, and before all things, his courage. He was not afraid to censure in words "as hard as cannon balls," nor to extoll rhapsodically with the incense of awe-struck praise.

None of the writers who spoke in eulogy of Henderson failed to mention his masterful command of English, which he uses with the authority of a scholar and the grace and brilliancy of a virtuoso of the pen.

All honor to Henderson. He is an outstanding critic, a potent force in contemporary music, a gentleman, a humanitarian, and an adornment to journalism in general and the critical craft in particular.

Many more years to him, of full mentality and undiminished power with the quill. He is the last of a brave band who pioneered nobly and whose legions like New York probably never shall see again.

Stamford, Conn., December 5, 1925.

Dear Variations:

Could you call three policemen on one beat triplets? And if one was off his beat, would you call him syncopation?

J. L. D.

John A. Selby, in the Kansas City Star, is setting a good example to other writers of music pages in the inland daily papers. He not only makes his columns newsy, but also fills them with anecdotes, pithy comment, and terse sidelights on the personalities of the artists. The Kansas City Star is to be commended both for employing Mr. Selby and for giving him plenty of space and all possible leeway.

Two startling items (John Selby, author) from the Kansas City Star of November 22:

A village project, namely a series of recitals by the American Songlore Society, has a new way of collecting its fee. Instead of selling tickets, it exacts an "exit fee." Their programs will include presentation of a number of American cowboy songs, and this department is absolutely sure that unless the songs are denatured, the exit fee will be collected almost from the first of the concert.

Perhaps there were some in the audience that heard Rachmaninoff's magnificent recital last Wednesday who failed to notice one remarkable fact. The composer-pianist smiled at least three times, something that has not happened often, at least in Kansas City.

Leo Feist, the publisher, confined to an invalid's chair for ten years or so, is suffering physical affliction that might have killed many another man but

certainly would have deprived him of high spirits and interest in the welfare of others. Not so with Leo. Recently he wrote to us, asking whether the Neighborhood Music Schools are worthy of a donation on his part. We answered his letter, and here is his reply, in part:

Corcoran Manor, Mt. Vernon, N. Y., December 8, 1925.

Dear Variation:

... And now I am going to write you something that may give you something to write about, something that will do good to many who deserve it, need it, and love it.

Wouldn't it be a good idea if such organizations as the Neighborhood Musical School, of which you wrote to me so encouragingly, as well as other amateur organizations who cultivate the art of singing, and piano and violin playing, give part of their time to entertain the inmates of Homes for the Aged, Crippled, and the Blind, as well as the poor? I believe there are some organizations who do exactly this kind of work. It was brought to my attention recently when my attorney's daughter, Miss Frances Gilbert, asked me to send some of our piano players and singers to the Hospital for Ruptured and Crippled Children up in Harlem. It was then that the thought occurred to me, and I think it would be a good idea for you editorially to make such a recommendation to organizations capable of supplying such a need.

Naturally, I do not refer to professionals, yet see no reason why even professionals should not assist in the giving of joy to the unfortunate; not that they do not do so, as a matter of fact they always do when called upon, but what I want to do is to have professionals offer their services to some agency, probably the Musical Courier, who could then book such artists at the various institutions at a time when artists are not engaged, so that in nowise can it interfere with their professional activity.

I submit this, old pal, to you for all that it is worth and—that's a whole lot.

Of course, I shall contribute to the Neighborhood School pursuant to your recommendation.

Sincerely and cordially yours,

(Signed) LEO FEIST.

We made inquiries along the lines suggested by Mr. Feist, and discovered that much work of that kind is being done. Of course, the MUSICAL COURIER shall be only too glad to stimulate further activity in the same direction and to co-operate with those managers and artists willing to engage in such a fine endeavor.

By a coincidence, in the same mail that brought Mr. Feist's letter, we received also the following communication, and the picture referred to is reproduced herewith:

NEW YORK TUBERCULOSIS ASSOCIATION, INC.
224 MADISON AVENUE, NEW YORK, N. Y.

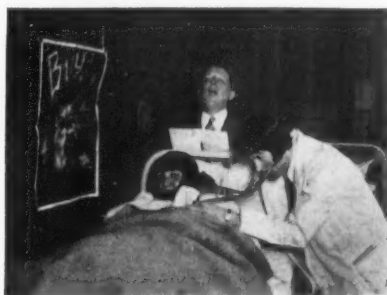
December 8, 1925.

My Dear Mr. Lieblich:

We are enclosing a picture of Mr. John Barnes Wells singing to a tuberculosis patient at Bellevue Hospital, at the time that the St. Cecilia Club gave its annual concert for the benefit of tuberculosis patients at that institution. Mr. Wells was the tenor soloist on this occasion.

It may be of interest to readers of your publication and to the friends of Mr. Wells who are subscribers to "Musical Courier" to see this picture and know of this activity on his part. Incidentally, it will be a large help to the cause of the fight against tuberculosis if you can see your way clear to print this in an early issue.

Very sincerely yours,
New York Tuberculosis and Health Association,
By FREDERIC D. BELL,
Secretary, Hospital Service.



"BROADCASTING HEALTH" IN CHRISTMAS SEAL CAMPAIGN.

The first of the Christmas Seal Concerts for invalids occurred recently, at Bellevue Hospital, when the St. Cecilia Club of 100 voices, Victor Harris conductor, sang for tuberculosis patients. The Christmas Seal Sale started Thanksgiving Day. The picture shows a fifteen-year-old girl patient listening to John Barnes Wells, tenor, while he "broadcasts health." Dr. Dorothy Bell, of the hospital staff, observes the patient's breathing. Modern measures of treating tuberculosis, as advocated by the New York Tuberculosis and Health Association (which sponsors the Christmas Seal sale), include musical entertainment because it is necessary to rest the mind as well as the body to effect a cure.

Mr. Fritz Kreisler is not one of those ardent souls who devote vacation times to expending three times as much physical effort as they ever would endure under the guise of work. When he rests, he rests; and last Summer, spent in a camp in the Maine woods, was no exception to the virtuoso's general rule.

This odd conception of rest did not appeal, however, to the personal guide attached to Mr. Kreisler by the management of the camp.

"He no fish; he no hunt," the guide complained. "Pay me \$4.50 a day, and all I got to do is sit around and listen to him play damn fiddle."—The New Yorker, November 28.

Tell me what you do not like in music and I'll tell you who you are.

You always can spot a newly hatched Wagnerian. He stays through all of Lohengrin.

America developed few voices fit for grand opera until howling about taxes became general.—Telegram.

The difference between persons who do not understand modernistic music and say so, and those who do not understand it but say they do, is merely the difference between truth and hypocrisy.

Middle age in artistic appreciation has been reached when a person is musically complacent. The young and the old have not lost their enthusiasm.

Europe may start wars but it also has initiative enough to produce operas by its own composers.

Recently in this column we asked the present whereabouts of Alexander Petschnikoff, the violinist. From far-off Missoula, Mont., comes the laconic reply: "He's teaching in Munich."

Income tax reports are to be simplified, but the plot of Trovatore will continue to bewilder the public.

Ridley Park, Pa., November 19, 1925.

Dear Variations:

I cannot resist the temptation to write and tell you of remarks overheard at the recital given by Josef Hofmann this week for the Philadelphia Forum. One elderly woman near me said: "Well, Paderowski (1) plays pretty well for an old man. You know he is over seventy." Another remark made by another woman in front of me: "Yes, Josef Hofmann was born in Philadelphia, but he hasn't been here for many years, so his concert will be interesting."

I could not but feel, "such is fame," when hearing these remarks.

I prefer not to have my name quoted, but these wise remarks are funny enough to publish in THE MUSICAL COURIER, I think.

(Signed) ———

January, we are told, is to be official "Laugh Month." But how sharper than a serpent's tooth is the envy of music critics and musical editors in January when they read the advertisements of the midwinter cruises to exotic places, and see the roto-gravure pictures of persons disporting themselves on the sands of Florida or amidst the tropical vegetation of the Riviera. Laugh in January? Our tribe never even smiles until the end of April, when the Opera is out of town and the recitalists and orchestras are heaven knows where.

George Gershwin was given a dimer the other day and its sponsors called him "the American Mozart." That is our own idea of the worst misnomer we have encountered in a long while. It is as fair to George as it would be to Mozart to call him "the Austrian Gershwin."

E. R. F. calls our attention to the fact that in our recent specimen program for an aeronautic concert, we omitted Rachmaninoff's song, Beloved, Let Us Fly. "And also," adds the attention called, "you could with no great breach of propriety have included Schumann's Bird as Prophet."

Radio also plays an important role in enlivening patients at the hospitals and sanitariums. Recently we had the privilege of being allowed to speak at several radio concerts, one of them for the winter colony of tuberculosis sufferers at Saranac Lake, N. Y.

Those persons who say that America does not excel in any of the arts, forget the art of appreciating the artists who do.

It is impossible for a musical modernist and a musical "reactionary" to argue, as it is necessary for one to talk, and one to listen.

Disillusionment is what generally happens when a pupil asks the teacher to play or sing for him.

LEONARD LIEBLING.

CHICAGO TO HAVE A NEW OPERA HOUSE

At the beginning of this opera season President Insull brought together music and society reporters of the various Chicago dailies and musical papers published in New York and Chicago and told them among other things that Chicago would, in all probability, have a new opera house at the conclusion of the present guaranty fund of the Chicago Civic Opera, which expires at the close of next season. He repeated the same statement when addressing members of the Chicago Association of Commerce on December 9. He said in part that the success of the Chicago Civic Opera Company warehouse, opened two months ago and financed by bonds bought up by the opera guarantors, may lead to the realization of a \$7,500,000 opera house; also that the easiest part of the opera building scheme would be raising this fund, and the difficulty the buying or leasing of a suitable site, which would add to the cost. "Assuming that the guarantors are satisfied with our work," he added, "and believing that the opera will be perpetuated, my associates would not be willing to turn over their job to others until the opera company has a building of its own which will be a credit to the city and the opera as well."

Mr. Insull, a man of great vision, is quite right. Chicago not only needs a new opera house but also one or two new concert halls. Why not build an opera house in conjunction with a symphony hall and a small hall for recitals and chamber music concerts? Chicago, which is being beautified so rapidly that one does not recognize the city of a decade ago, needs a new opera house. The Auditorium, with its famous acoustics, which will be difficult to duplicate, is an old and drafty theater. A great amount of money could be spent to remodel it and even then it is doubtful if it could be made satisfactory.

The Chicago Civic Opera has wondered why the society people do not come to the opera as often as they should. To one who has sat in a box occasionally, the lack of patronage is easy to understand. One can catch pneumonia in a box at the Auditorium as quickly as if sitting on a bench on the lake front

on a cold December night. Women do not like to wear their wraps all the time when sitting in a box. They want to show their new gowns. If they do, the draft may imperil their lives.

Chicago, too, needs a symphony hall. Orchestra Hall, though not as old as the Auditorium, also needs to be repaired. One need only sit in row O on the right side to notice the ravages of time. The floor seems to date from the days of the Romans instead of less than two decades ago. Orchestra Hall was not built as a permanent home and its life will be of short duration for many reasons, the principal being the big boost in real estate on Michigan avenue. The Orchestral Association knows a big office building would bring larger returns than the present building, so it will not be very long before a new site will have to be chosen for the Chicago Symphony Orchestra or, if a new hall is not built, the orchestra will have to rent one, while a big skyscraper takes the place of the eight-story Orchestra Building.

Chicago needs a recital hall, too. For the last few years the MUSICAL COURIER has written editorials annually on the same subject, clamoring for a new recital hall for Chicago. Chicago needs a new hall badly and when it gets it, musicians who come to the Windy City will notice that their work is better appreciated by the public as well as by the critics. Most of the Chicago recitals have to be given on Sunday, as on week-days most of the theaters, where the recitals take place, are occupied by shows—comedies, dramas, musical comedies and other forms of theatrical entertainment. Those theaters, built for other uses than recitals by musicians, are rarely suited for concerts or recitals. It is difficult to create much atmosphere before a steel curtain. It is difficult to play classical music with a back-drop representing the London Bridge. For these reasons, if not for those of acoustics, which are sadly poor in most of Chicago's theaters, the city by the lake, in its beautifying plans should include a new opera house, a new symphony hall and in addition two or three real recital halls.

year, and added that debut appearances are being arranged for a number of pupils who are ready for them.

"Other than the awarding of fellowships and the assisting of students in various schools and universities, what is the Foundation doing toward aiding the creators of music?" was the last question.

In reply, Dr. Noble said that advice had been sought generally on this matter, and specifically upon several different proposals, but there were difficulties in the way of formulating a workable plan. These difficulties, he added, seem about to be overcome, and it is expected a feasible program will be announced within the next two months.

We will wait, then, for sixty days and see what happens, proud if our exposure of the inadequacy of the present method of administering the funds has stirred Dr. Noble to action. But in passing, let us remark that the good doctor seems to take a very optimistic view of the present conditions. There may be self-sacrificing teachers who, having educated pupils to the point where they are sufficiently advanced to win a Juilliard scholarship, rejoice to have these pupils taken away from them and assigned to some member of the Juilliard faculty, but we have never known that kind of a teacher.

We do know, however, that Juilliard pupils do "part time work outside" to support themselves—if they can find it. We know it from personal experience, and a great many other persons know it, too, for last fall, for a time, musical papers, agencies and persons were besieged by poor Juilliard scholars who wanted help in finding jobs.

The good doctor's interview was printed on December 7. Sixty days is the limit he sets for himself for "important new announcements." We will be liberal. We will give him two whole months instead of sixty days, but if no announcement is forthcoming by February 7, 1926, we shall ask to be told why.

TWENTY-FIVE YEARS WITH THE PHILADELPHIA ORCHESTRA

The Women's Committee for the Philadelphia Orchestra has issued a very interesting volume by Frances Anne Wister, entitled *Twenty-Five Years With the Philadelphia Orchestra*. The book traces the development of the orchestra from its first concert, November 16, 1900 (which Fritz Schell conducted, with Ossip Gabrilowitsch as soloist in the Tchaikowsky B flat minor piano concerto) through the conductorship of Carl Pohlig and to the magnificent band of the present day, under Leopold Stokowski. The book is very carefully prepared with numerous documents and newspaper extracts—among which we are glad to notice a number from the MUSICAL COURIER—supporting the author's statements throughout, and there is an appendix

which marshals all essential statistics for the entire period. It is valuable and interesting reading.

TUNING IN WITH EUROPE

The musical world of France, according to the *Courrier Musical*, is all of a rage. Anger, and justified wrath, is gnawing at its very vitals, and why? Our esteemed contemporary emits a series of rhetorical questions, thus:

"Mlle. Madeleine Godard, violinist, has been decorated with the Legion of Honor! Why?"

"M. Boskoff, pianist, has been decorated with the Legion of Honor! Why?"

"M. Szanto, pianist, has been decorated with the Legion of Honor! Why?"

"M. Koubetsky, singer, has been decorated with the Legion of Honor! Why?"

"Mme. Maria Freund has been decorated with the Legion of Honor! Why?"

To this the innocent stranger might reply: why not? Well, Mlle. Godard is the sister of Benjamin, of Jocelyn fame. Her own fame, however, is "secondary." Messrs. Boskoff and Szanto "have talent." M. Koubetsky is "picturesque." But they are foreigners and don't play or sing as much French music as they ought. And as for Mme. Freund—Oh! horrors—she is said to have been advertised, once upon a time, as "Maria Freund, of Breslau." And Breslau "n'est point en Pologne."

There are people who deplore the lack of official distinctions in our art-ignoring Republic. When one sees the happiness that these distinctions spread in other countries one has reason to be grateful for—being spared.

* * *

There has been a great outcry in England ever since last spring against Epstein's Rima, the Hudson Memorial placed in Hyde Park, in which the famous modern sculptor has ventured to portray a female figure not exactly in accordance with the traditional tenets of beauty. The latest champion of outraged convention is the Hon. John Collier, another sculptor, and the press, of course, in an editorial revives an old bromide by saying that "the man in the street may not be an art critic, but at least knows beauty when he sees it," and then cites Keats' "Beauty is truth." Now as to the man in the street, the musician knows that he does not always know beauty when he hears it, and sometimes not until the critics, slow as they may be, have heard it for him. It is not likely that his eyes are much better equipped for the conception of new truths than his ears. And unfortunately the citation of Keats is not very apt, for the poet not only said that beauty is truth but also that "truth is beauty." And as to truth, Giuseppe Verdi somewhere says that to discover it is fine, but to invent it, finer. How useless it is to argue about art.

* * *

The "serious" music publishing business in Germany is improving, strange as it may seem. The publishers of popular music and dance tunes complain that the gramophone and radio have knocked the bottom out of their trade, especially since the lower classes have got rid of their pianos during inflation time. But the purveyors of classical music find that the recent tightness of money has brought with it a distinct improvement of taste. Standard works, and even modern operas and chamber music, are in growing demand! It's an ill wind, indeed. . . .

* * *

As predicted in these clairvoyant columns nearly a year ago, the remains of Franz Liszt will not be transferred to his Hungarian birthplace, but will remain where they are, in Bayreuth. The Hungarian patriots had overlooked the slight formality of asking the family's permission before making the announcement.

* * *

By order of the Austrian Government an old rule that the participants in a performance shall not appear before the curtain to acknowledge the applause has been abolished. Whereupon said performers protested against this break with tradition, which would jeopardize the ensemble spirit, and insisted on remaining unseen.

(N. B. This refers to the actors of the Burgtheater, not to the singers at the Opera.)

* * *

In Bavaria, which is alleged to be a republic since 1918, they still confer the title of "chamber singer"—have just conferred it, in fact, upon Elisabeth Schumann. In whose chamber does a Republican chamber singer sing?

* * *

What is a Hexology? Answer: Wagner's Ring in Manchester. Having seen Methusalem that way they're trying it on Wotan, who after all must have been about as old.

C. S.

JUILLIARD PROMISES

The New York World doubtless inspired by the revelations the MUSICAL COURIER has been making recently about the Juilliard Foundation, interviewed Dr. Eugene Noble. Dr. Noble stated that the funds of the Foundation now amounted to over \$13,000,000, which means an income, at five per cent., of \$650,000 a year. Last year, the Foundation expended something more than \$300,000. Here are selections from the interview:

"Why," he was asked, "in the five and a half years the Foundation has existed has no program commensurate with the Foundation's large endowment fund been put into effect or announced?"

"Because we didn't know where we were financially," the secretary replied. "There was a great deal of litigation over the estate. The period of litigation is now over, I am glad to say."

"Then a larger program will be announced soon?"

"Yes. Our institution here is only one unit in a much greater plan. In addition, we have been making a thorough survey of all the institutions in the country in which musical instruction is being given, with a view to determining which ones merit assistance and how we can best help them and their students."

EXPLAINS PUPIL POLICY

An oft-repeated criticism of the Foundation concerns its plan of taking pupils away from their teachers and making them receive their instructions at the Foundation's school. Dr. Noble was asked to reply to this.

"We tried the other plan for a year and a half and it didn't work," was his answer. "In selecting students for appointments to fellowships here we rely very largely upon the recommendations and cooperation of their former teachers, and in nearly all instances we have had them."

"Does a \$1,000 fellowship cover anything besides tuition?"

"No," replied the secretary, referring the interviewer to a pamphlet issued by the Foundation in which is the following:

"No money is awarded to students for personal expenses. Loan funds may become available for a carefully selected, limited number of students to provide a part of their living expenses."

"Then any one who receives a fellowship must have enough money to support himself?" it was concluded.

SOME STUDENTS EMPLOYED

"Not necessarily," Dr. Noble corrected. "We employ some of our advanced students ourselves. Others do part time work outside."

"What do you do for students after they have been trained?"

Here Dr. Noble again quoted from the pamphlet, which says:

"The Foundation has arranged, and will arrange, to make it possible for students who have superior gifts as musicians to obtain support after they have been trained by the Foundation. Employment will be offered to a limited number for one or two years. Debut appearances also will be arranged for, and efforts will be made to obtain positions for those who are competent to teach."

DEBUT APPEARANCES PROVIDED

He also cited an instance in which the Foundation had procured a teaching position for one of its students of last

REFRESHING, INDEED!

How refreshing it is to find an artist who does a little thinking when it comes to making up a program. Here is one that Frances Nash, pianist, played the other afternoon at Aeolian Hall:

I	
Prelude, Chorale and Fugue	Cesar Franck
II	
Suite, op. 14, (Nos. 1 and 2)	Bela Bartok
Montanesa (paysage) }	Manuel de Falla
Andaluzia }	
Violes }	Claude Debussy
Minstrels }	
III	
Intermezzo, op. 118, No. 6 }	J. Brahms
Capriccio, op. 76, No. 2 }	
Intermezzo, op. 119, No. 4 }	
Rhapsody, op. 119, No. 4 }	
IV	
Andante (aria)	Bach-Godowsky
Toccata	Saint-Saëns

Now, the usual pianist in playing just that list (although as a matter of fact the usual pianist would not play just that list) would have begun with the Bach-Godowsky, following it with the Franck number; after that the Brahms group would have been played and for the end there would have been the mixed group, followed by the Saint-Saëns, for the virtuoso ending. How much better in balance and in the matter of sustaining interest is Miss Nash's arrangement. It is evidence of the intelligence that informs all her work.

A WISE AWARD

At the manuscript concert held in the Eastman Theater on November 25, a story of which appeared in last week's *MUSICAL COURIER*, the Lillian Fairchild gift was presented to A. C. Kroeger, a young Rochester composer, who had written the best composition among those played. Dr. Rush Rhees, president of the University of Rochester, in presenting the gift, a check for \$100, read the conditions under which it was given. They were so remarkable, so out of the ordinary, so clearly and lucidly thought

out and expressed that the essential portions are reproduced here.

Herman LeRoy Fairchild, a professor at Rochester University, gave the fund to that University to be held in perpetual trust, "the annual income to be made an annual gift in recognition of the creative spirit in art and literature. This fund is established as a permanent memorial to the lovable personality of Lillian Fairchild and her appreciation of all things beautiful and good."

The late Lillian Fairchild was Professor Fairchild's daughter, and her birthday was the twelfth of November. The deed then goes on:

"The income of the fund to be presented as a free gift, at each twelfth of November, to the resident of Rochester, or of the immediate vicinity, who shall have produced within the previous year the most meritorious and praiseworthy creation of art, poetry, or literature of the imagination."

"The award never to be a matter of competition, or in the nature of a prize, or following any manner of previous suggestion, encouragement or announcement; but to be in recognition of the spontaneous work or product of the individual. There shall be no restriction or conditions of sex, age, race, color or language."

"The gift is not to be awarded to any work in science, politics or religions, as those terms are commonly understood, but is to the spiritual as distinguished from the utilitarian and the conventional."

The following suggestions are included:

"The committee is to discover, each year, the creative product which most deserves recognition. This is often modest, retiring and elusive. The standard of relative merit should not be placed too high or so as to rule out all productions. The gift should be awarded, if possible. In the rare case when the committee is unanimous in the opinion that nothing within the scope of the gift has been produced in Rochester during the previous year which deserves public recognition, then one-half of the year's income shall be added to the principal, and the other half shall be presented to the Art Department of the Drexel Institute of Philadelphia."

This is so sane, liberal and ideal a way of rewarding good work that is done without the thought of reward, we commend the idea heartily to anyone who may be thinking of presenting a similar reward. The committee works secretly and the recipient of the gift is not informed of his selection until the last moment. The reward by consent of Professor Fairchild was made this year on November 25, at the concert. Mr. Kroeger was absolutely unaware of his selection to receive the gift until Dr. Rhees called him to the platform.

Fedor Chaliapin will organize his own grand opera company for a coast to coast tour in 1926-27.
Marion Talley is now under the management of F. C. Coppicus.

Loretto Symphonic Illustration, a New Work by Wassili Leps

On December 18, 19 and 21, the Philadelphia Orchestra, Leopold Stokowski conductor, will play Wassili Leps' Loretto Symphonic Illustration for orchestra. This will be the first production of this work in public anywhere.

The heading of this article announces a new title for a musical composition. Where, who or what is Loretto? There is the celebrated shrine at Loretto in Italy which was supposed to contain the house in which the Virgin Mary was born, carried there across the sea by angels from somewhere in Dalmatia, where it had been for several centuries.

In the United States a great American was born in Loretto, a very small town in the Alleghany Mountains in the state of Pennsylvania. He studied music, having instructions from the priest, an inmate of the old monastery there, which was founded by Prinz Galitzen. His first lessons he had on a little reed organ which also had to be used in the parish church, and it therefore had to be carried from the house of the young music student to the church and back. Later when this boy was a student in chemistry he used his musical knowledge to help pay some of his expenses by giving piano lessons, an instrument he had learned to play besides the organ. He also wrote some little pieces for piano which he had published and which he used for his pupils; some of these are still in use. In the course of the year this young man—whose name is Charles M. Schwab became the great steel master and built himself a beautiful estate in that lovely mountain region near the town in which he was born.

During the war Mr. Schwab on one occasion came to Willow Grove Park, where for thirty years each summer some of the best musical organizations have given symphony as well as popular concerts. Mr. Schwab went there to speak, and an immense crowd was present, but he did something else besides delivering one of his famous speeches, he conducted the orchestra. Wassili Leps was there with his usual aggregation of symphony players, and he handed the baton to Mr. Schwab, who went into action in a natural way, as if he had been accustomed to conducting orchestras.

Later Mr. Leps when on a trip in Europe, met Mr. Schwab again, and the result is this composition, written during the summer of 1924, illustrating the charming personality of a really great American who is, and always has been, keenly interested in everything that is good and beautiful in music as well as all the arts. This composition is a suite of four movements, and illustrates historical events and scenes concerning Loretto. The work is scored for full orchestra and is called Loretto because of the association the little town bears to the great man who is the subject the composer has endeavored to illustrate.

James Wolfe with Rubinstein Club

The first private concert of the Rubinstein Club's thirtieth season took place in the Grand Ballroom of the Waldorf-Astoria on December 10. The club's part of the program, under the efficient leadership of William Rogers Chapman, musical director, included ten varied selections, giving evidence of its splendid training, excellent voices and

NEWS FLASHES

Two More Years for Van Hoogstraten

(Telegram to the *MUSICAL COURIER*)

Portland, Oregon.—Conductor Willem Van Hoogstraten, who is doing great things with the Portland Symphony Orchestra, has just signed a contract to remain as its conductor for two years after the end of the present season. Plans already under way call for a much larger number of concerts in the regular series next winter. (Signed) J. R. O.

Godowsky Is Successful in Egypt

(Special Cable to the *MUSICAL COURIER*)

Cairo.—The recitals given here within the last ten days by Leopold Godowsky have all been attended by tremendous success. He was universally proclaimed the greatest pianist who has ever visited this city. The hall was completely sold out to the last inch of standing room at each recital. His managers expect to arrange for several extra appearances. (Signed) P. C.

More Honors for Pouishnoff

(Special Cable to the *MUSICAL COURIER*)

London.—Leff Pouishnoff, Russian pianist, has returned to England from a continental tour which was a series of unchallenged successes. Following his Rome recital, he was immediately engaged as soloist with the Augusteo Orchestra and also for a return recital, as well as for return appearances at Milan, Vienna, Genoa, and other cities. He was the first pianist of rank to tour the British broadcasting stations and this tour was so successful that he is engaged for a second one beginning this week. He also has orchestral engagements at Birmingham and several other British cities. A long European tour for 1926-7 is already booked. He is sailing for his second tour in America on December 31.

C. S.

fine blending of tone. An incidental solo was sung by Miriam Moreman, soprano, and an aria from Gioconda by Anne Yago. The club accompanist and organist of the evening were Alice Shaw and Louis R. Dressler, respectively. The artist of the evening was James Wolfe, bass cantate of the Metropolitan Opera Company, ably accompanied by I. Seligman.

Mr. Wolfe sang the Si La Rigueure from La Juive and two Russian numbers. Particularly pleasing was the encore, Moussorgsky's The Flea, with which he followed his English group. Mr. Wolfe's fine voice was much appreciated and his charming personality and fine interpretive ability were at all times in evidence. Mrs. William Rogers Chapman, the club's president, made the announcements of the evening and introduced a young singer as "a surprise." She proved to be Virginia Hart, a coloratura soprano from the west, who has been studying with Serge Khibansky. Miss Hart displayed a voice of beautiful quality. Again Mr. Chapman introduced to the club a young American singer who displays unusual talent. Following the concert, a reception was held for the officers and the honored guests and then a dance was given.

Witte Visiting New York

Roland Witte, of the Horner-Witte Concert Bureau, Kansas City, was in New York last week on one of his regular visits. Mr. Witte feels that this present season is going to be an improvement over the last and sees every sign that the next one will be still more prosperous. Among the artists whom he is now looking are Schumann-Heink, Rosa Ponselle, Suzanne Keener, Merle Alcock, Lambert Murphy, Raoul Vidas, Oscar Seagle, E. Robert Schmitz, Manuel Williamson and Claudia Muzio.

HOW THEY LOOKED THEN

A LOS ANGELES ARTIST PAIR.



CLIFFORD LOTT AND BLANCHE ROGERS LOTT
at age of six. at age of five.

These are two people well known in the musical world in Los Angeles; though, intimate as they have since become, when these pictures were taken, Clifford Lott did not even know Blanche Rogers Lott existed—and vice versa.

I SEE THAT—

Namiko-San, with Miura in the title role, was given a successful premiere in Chicago December 11.
Samuel Chotzinoff and Pauline Heifetz were married on December 10.
Eugene Goossens will appear as guest conductor of the Boston Symphony Orchestra.
Chicago is to have a new opera house.
Roland Witte, of the Horner-Witte Concert Bureau, was a visitor in New York last week.
George Perkins Raymond is fulfilling four concert engagements within nine days.
John Coates sails from England December 19 and is due in New York December 28.
Arthur Middleton has appeared in Mendelssohn's Elijah about three hundred times.
Germaine Schnitzer has just given a series of six piano recitals with great success in London.
Emilio A. Rozas' artist pupils are in demand as concert and opera soloists.
Rodman Wanamaker has acquired the so-called Swan Stradivarius violin.
Baroness Von Klenner heard the National Anthem sung in her honor in a Japanese school.
Christiaan Vronides conducted the first performance of his oratorio, The Holy Trinity, at Holy Trinity Chapel, New York.
Ashley Pettis invites American composers to send him published or unpublished piano compositions.
Charles M. Courboin, Belgian-American organist, arrived in New York on November 20.
The first music festival at the new Madison Square Garden will be given on Sunday evening, December 20.
Alvin Schroeder has celebrated the fiftieth anniversary of his public career as a solo cellist.
The Women's Committee for the Philadelphia Orchestra has issued a volume by Frances Anne Wister entitled Twenty-five Years With the Philadelphia Orchestra.
Oscar Saenger and his opera class gave an operatic performance for the Technical School for Girls.
Leopold Godowsky's recitals in Egypt were a tremendous success.
Willem Van Hoogstraten has signed a contract to remain an additional two years as conductor of the Portland Symphony Orchestra.
Leff Pouishnoff, Russian pianist, has returned to England from an unusually successful continental tour.
Max von Schillings' dismissal as conductor of the Berlin National Opera has aroused unanimous protest.
Eight hundred members and guests attended the December 12 musicale of the Mozart Society of New York.
Edward Rechlin was presented with a purse containing gold on the completion of twenty years' service as organist of Emanuel Lutheran Church of New York.
Arnold Schonberg suffered a relapse and recently had to undergo a second operation.
Jennie Beach (Regneas artist), after an appearance in Harrisburg, received nine concert engagements.
A dinner was given for W. J. Henderson, music critic of the New York Sun, in honor of his seventieth birthday.

CHICAGO

ERNEST HUTCHESON

CHICAGO.—Ernest Hutcheson played at the Studebaker Theater, December 6, practically the same program that he had rendered on November 24 in Carnegie Hall in New York, which was reviewed at length in the MUSICAL COURIER December 3 issue. The critics here were also lavish in their praise as the audience was in applause.

FLONZALEY QUARTET

Bertha Ott, under whose management Hutcheson had appeared at the Studebaker, also managed the Flonzaley Quartet concert at the Princess Theater on the same afternoon. The Flonzaleys played Mozart's quartet in C major, Two Sketches for String Quartet Based on Indian Themes by Charles T. Griffes and the Schumann Quartet in A minor.

ABRAHAM SOPKIN

From the very beginning of his program at the Blackstone Theater, December 6, Abraham Sopkin convinced a large audience that he is one of the finest violinists before the public today. Interpretative force and remarkable technique are not all of the qualities which make his playing of high order. Coupled with an exquisite tone, keen imagination and genuine feeling there is poetic insight and musical skill, all of which make Mr. Sopkin a violinist to be reckoned with. The Bach Arioso, with which the program opened, received a clean-cut rendition, as did also the Handel-Thomas Passacaglia. The seldom heard F minor concerto of Lalo afforded many opportunities for technical display and in it Mr. Sopkin accomplished some of the most effective playing of the afternoon. Individuality is one of the strong points of Sopkin's make-up. This was reflected not only in his playing, but particularly in the make-up of

his program, which contained for the most part violin music that is away from the beaten path, yet interesting. The listeners left no doubt as to their pleasure by applauding the artist most enthusiastically throughout the course of the program. A fine recital by a fine artist!

HAROLD MORRIS

Another piano recital, on December 6, brought Harold Morris, a newcomer in our midst, to the Playhouse, where he was greeted by a very large audience. During the course of our stay Mr. Morris was heard in the twelve Schumann Etudes Symphoniques and part of the Beethoven Waldstein Sonata, all of which disclosed him as a pianist of no mean talent, whose musical appreciation is seconded by his interpretative ability.

PAULIST CHORISTERS

The Paulist Choristers were heard in their annual program at Orchestra Hall, December 6, by a goodly gathering.

UPTOWN CIVIC CONCERT SERIES

The success of the well-arranged and popular Uptown Civic Concerts at the Arcadia Auditorium goes on unabated. The December 6 program had as soloists Olga Samaroff and Louis Graveure. Both the pianist and the baritone greatly pleased the throng on hand by giving of their artistic best, which means much in both cases.

McCORMACK SINGS AU REVOIR

That master of the vocal art, John McCormack, said farewell to Chicago for a while, with one of the finest song recitals he has ever given here, at the Auditorium, December 6, before one of the biggest and most enthusiastic audiences ever. Great singing was accorded a beautifully chosen program.

JOINT RECITAL AT KIMBALL HALL

Nita Taylor, soprano, well known in the Middle West and especially in Kansas City, where she makes her home, was heard at Kimball Hall, December 7, before practically a capacity audience. Heard for the purpose of this review in her first contribution, Ritorna Vincitor from Verdi's Aida, Miss Taylor disclosed a voice of sufficient power to be called dramatic, and of beautiful quality in all its registers. Good diction and fine stage appearance were other qualities that must have made the balance of her program most enjoyable. Harry and Arthur Culbertson, who brought this singer to Chicago, should give her a return date, as by her singing of the operatic aria she proved herself an uncommonly good singer, one that Chicago would like to hear again. Another singer appearing on the same program was Stanley Deacon, a former Chicagoan and now of Kansas City, who has improved greatly, as demonstrated in his first group.

HANNA BUTLER STUDIO MUSICALE

On December 5, Hanna Butler, distinguished voice teacher, entertained with a musicale and tea at her studio in the Fine Arts Building. On this occasion Mrs. Butler presented the following artist-pupils: Mrs. Milton Kirk, soprano, who rendered Chere Nuit by Bachelet; Peggy McCullar, contralto, who sang La Lettre d'Adieu by Kriekus; Margaret Cade, coloratura soprano, whose contribution was the Bell Song from Lakme; Otis Adams, baritone, heard in a French number; Grace Raymond, soprano, who offered the Ritorna Vincitor aria from Aida; Harold Hammond,

tenor, who sang five songs from his own pen, and Rhoda Arinle, who disclosed a lyric soprano voice in two numbers by Tirenelli.

KINSOLVING MUSICAL MORNING

Sophie Braslau was the principal soloist at the third Kinsolving Musical Morning at the Blackstone Crystal Ballroom, December 8. She earned the full appreciation of the select audience.

EDNA RICHOLSON SOLLITT'S SERIES

The second concert of Edna Richolson Sollitt's successful series at Kimball Hall, December 8, brought Theodore Ritch, tenor of the Chicago Civic Opera Company, as recitalist.

AMERICAN CONSERVATORY NOTES

The last of the series of Saturday musicales for 1925 took place December 12 at Kimball Hall, when the program was furnished by Adolf Weidig's Ensemble Class. Movements from the Beethoven quartet in E flat, Mozart E flat quartet, the Arensky and Godard trios, the Schumann Fantasie, Stuecke, and two Brahms songs were presented by artist-pupils with Mr. Weidig's personal cooperation.

Hans Muenzer, of the violin faculty, has returned from a successful tour with the Muenzer Trio.

Students of the West Side Branch of the Conservatory gave a recital, December 9, at Lyon & Healy Hall.

Helen McHerrin, pianist, pupil of Allen Spencer, has been engaged for the piano department of the Sioux City School of Music.

GEORGIA KOBER STUDENT HEARD

Genevieve Hodapp, a gifted artist-pupil of Georgia Kober, was heard in piano recital at Sherwood Recital Hall, December 8. In a well built program, which comprised Bach, Mozart, Beethoven, Chopin, Schubert-Ganz, Strauss, Schytte, Burmeister, MacDowell, Palmgren, Debussy, Scott, Grainger and Grieg, Miss Hodapp showed the result of the fine training received at the hands of Miss Kober, who may justly take pride in the accomplishments of this young pianist. Miss Kober played the second piano part of the Grieg A minor concerto, with which Miss Hodapp closed her program.

GUEST EVENING AT MACBURNIE STUDIOS

Every Thursday evening the interpretation and program-building class of the MacBurnie Studios gives a song recital. The one on December 10 was an invitation affair and for this reason was covered by a representative of this paper. The program was made up solely of modern Russian songs.

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Ruth Williams, soprano, sang On the Georgia Hills (Rimsky-Korsakoff), and A Dissonance (Borodine.) She was followed by Frank P. Geimer, baritone, who rendered Tchaikovsky's The Pilgrim's Song; then, Reba R. Studenmund, soprano, in The Nightingale (Alabieff); Earl J. Stults, baritone, in Another Little Hour I Begged (Gretchaninoff); Carrie Wackerbarth, soprano, in Cui's Dusk Fallen and Gretchaninoff's Snowflakes; John N. Payne, tenor, in The Dew Drops Glitter (Rubinstein); Louise Waincott, soprano, in Over the Steppe (Gretchaninoff); Eleanor Lamerton, in Song of the Shepherd Lehl (Rimsky-Korsakoff), and When Nocturnal Shadows Gliding (Alphersky); Ruth Brooks, soprano, in Burning Out is the Sunset's Red Glow (Balakireff), and Cradle Song of Death (Moussorgsky); Ross A. Wise, tenor, in Romance (Ipolitoft-Ivanoff); Paula Schleter, soprano, in Oh, Come to Me (Balakireff) and Oh, Twine No Blossoms (Giere); Ina E. Hubbard, contralto, in Oh, Thou Billowy Harvest Field (Rachmaninoff), and Whether Day Dawns (Tchaikovsky); Helen Berninger, soprano, in Hushed the Song of the Nightingale (Gretchaninoff) and Lilacs (Rachmaninoff), and Leola Turner, soprano, in Over the Depths of the Sea (Giere), and All the Bells, the Little Bells (Gagrinofsky). Lack of space makes it impossible to review such a long but interesting program, so each participant is associated in words of praise. Their work reflected much credit on their able mentor, Thomas N. MacBurney.

GORSKY VOCAL AND OPERATIC SCHOOL NOTES

Of the large number of artist-pupils of Prof. Sa and Mme. Bella Gorsky, none is more brilliant than Anastasia Rabinoff, possessor of a beautiful dramatic soprano voice, who has just returned from successful appearances with the San Carlo Opera Company. Her successful debut with the San Carlo Opera forces resulted in many engagements in addition to her long list of previous bookings. In January Miss Rabinoff will be presented in concert at Orchestra Hall.

Jack Rothblat, another advanced Gorsky student (one of the fine men singers of the Student Prince Company), recently appeared as soloist for the Fine Arts Artistic Club. He also sang at the opening meeting of the board of directors of the Mount Sinai Hospital and at the Beth-El Temple, disclosing his excellent baritone voice, as well as intelligence to the great delight of the audience. He is much in demand for musicales and club concerts.

Martha Rowe was one of the successful soloists at the South Western Temple, November 15; Fullerton Hall, December 1; Athletic Club, December 5. She is also engaged for a church position at the Beth-El Temple. In April, Miss Rowe will be presented in concert at Kimball Hall.

Ruth Sokol, who possesses a charming fresh and attractive voice, scored success at the Hebrew Institute, November 6; at the Maywood Culture Club, November 15; Dramatic Society, November 22, and Bnai Brith Club, November 29. She also broadcasted for the KYW station, receiving many words of commendation and praise.

Rebecca Rubin was soloist at the Folkets House, November 8; at the Conservatory of Arts, November 14; Russian Self Aid Society, November 15, and at the Shenofen Women's Club, November 29. She presented a program of pleasing variety, displaying a voice of unusual timbre and rare sweetness.

Pearl Feldman, another Gorsky pupil, will be soloist at the Self Advancement Club, December 20.

The Gorskys' pupils are constantly in demand throughout Chicago and suburbs, and are successful wherever they appear.

MARION ALICE MCAFEE AT PRIVATE FUNCTION

When Mrs. William E. Sparrow, Jr., gave a musical-tea in her home in Evanston (Ill.), on December 9, Marion Alice McAfee, concert soprano, furnished part of the program. It would be difficult to tell which song was appreciated most, as all were enthusiastically received. Each number was delivered with a wealth of expression put into the meaning of the words, and there was a continual flow of beautiful tone. From the first note of Harp of the Woodland, by Martin, Miss McAfee held her audience entranced. And when she concluded with Night, by Brown, there was a storm of applause, which would not subside until she gave an encore, A Brown Bird Singing, by Wood. Miss McAfee is a popular young artist and is much in demand.

CHICAGO MUSICAL COLLEGE NOTES

Knight McGregor, who is playing the part of Schubert in Blossom Time, has been in Chicago taking lessons with his friend and teacher, Herbert Witherspoon.

Fannie B. Linderman presented her cast of players in a Christmas pageant, The Mistletoe Bough, assisted by Cecile Barnett, danseuse, and Elizabeth Post, lyric soprano, at a reception and tea, December 13, at the Edgewater Beach Hotel. The guests of honor were the faculty of the Chicago Musical College, the Women's Press Association, the Allied Arts, and the Poetry Lovers of America.

Bertha Kribben, pupil of Leon Sametini, played a violin recital in Aurora (Ill.), on December 2, and another at Decatur (Ill.), December 8.

Olga Gates, for several years a student in The Voice Department, has just been engaged by the Schuberts for their coming production of Genevieve, with Miss Gates in the title rôle.

RUDOLPH REUTER SOLOIST WITH ORCHESTRA

After two seasons of concertizing abroad, Rudolph Reuter has returned to Chicago a more brilliant pianist, as was evidenced at the ninth program of the Chicago Symphony

Orchestra, December 11 and 12, wherein Mr. Reuter appeared as soloist. Always a well equipped and artistic pianist, Mr. Reuter was one of Chicago's most popular and busiest artists, but since his European stay he has broadened his already fine art until today his playing is of the virtuoso type. There was fire, vigor and brilliance in his inspiring rendition of the Strauss Burleske for pianoforte and orchestra in D minor. The listeners were not slow in recognizing that here was a pianist of first rank, and their enthusiastic approval left no doubt as to their enjoyment. Seldom has applause been more justified, as the Strauss number had expert handling and thereby proved a most successful addition to the orchestra's repertory. Earlier in the program Mr. Reuter was heard in a novelty, De Falla's Nights in the Gardens of Spain, and though his rendition of it could not have been improved upon, there was little opportunity for the pianist. It can truthfully be said that Mr. Reuter scored one of the biggest hits of the season.

The purely orchestral portion of the program embraced the Italian Symphony of Mendelssohn; an Oriental Suite, Beni Mora, by Holst, and Glazounov's Valse de Concert, F major.

MUEHLHANN SCHOOL OF VOCAL ART

Adolf Muhlmann's vocal students and members of the opera class are much in demand for professional engagements and church positions. Ruth Olt had a two weeks' engagement with the WLS station and with WOC station. The Tribune radio reviewer wrote: "Let's mention Ruth Olt, whose flexible, resonant, pure toned soprano voice, made a 'passage' (Announcer Kay's expression) from Mozart's Magic Flute, a recommendation for the artist as an exponent of the classical school." Helen Orstein is engaged as leading contralto at Temple Mizpah, to replace Berte Long, who was called to Tampa (Fla.)

BUSH CONSERVATORY NEWS ITEMS

Emerson Abernethy, baritone, and Elsie Alexander, pianist (Mrs. Abernethy), both of whom are members of the Bush Conservatory faculty, left this week for a trip to Vancouver (B. C.), for the holidays. While on the coast, these excellent artists will give several concerts, returning to the conservatory on January 4, for the opening of the classes after the Christmas vacation.

The first rehearsal of the Bush Conservatory chorus, which will sing the Stabat Mater at the second of the three concerts to be given this season by the Conservatory Symphony Orchestra, was held last Thursday evening, under the direction of Edgar Nelson.

Mrs. C. R. Steinfeldt, a degree student of the Bush Conservatory School Music Department, is substituting at the New Trier High School as teacher of music appreciation.

Graduates of the Public School Music Department of Bush Conservatory have recently sent some interesting programs of their work to Lyravine Votaw, director of the department, showing the extent of their work. Fred Hale, music supervisor of Iron River, Mich., submitted a comprehensive program covering the work of two choruses, the high school band and orchestras, all of which are under his direction. Viola Nipp was invited to send two choruses composed of her pupils to the recent convention of the Northern Illinois Music Teachers' Association. Junior and senior pupils of the School Music Department visited New Trier High School last week to see the work done in this famous school under Mrs. Homer E. Cotton. Mrs. Cotton, who is also on the Bush School music faculty, is nationally known among music supervisors for her work in music appreciation. She is a member of the board of directors of the Music Supervisors' National Conference.

CONCERT TOUR FOR CLIPPINGER PUPIL

Mabel Pense, coloratura soprano, one of D. A. Clippinger's artist-pupils, will make a concert tour through the South during the holiday season.

CARL CRAVEN STUDIO ACTIVITIES

Genevieve Irvin, soprano, sang a program before the Matinee Musical Club of Rensselaer (Ind.) December 14. Bernice Taylor, soprano, is engaged as soloist for a special Christmas program, December 20, at Irving Park Lutheran Church. Frieda Kieldsen has been engaged as prima donna of Meet the Prince Company. Charles L. Hutzler, basso, was soloist for the Allerton Club, December 12. Claire Rose, soprano, was special soloist at a convention, Saturday evening, at La Salle Hotel. All are artist-students from the Carl Craven Studio.

JEANNETTE COX.

Some of Mabel M. Parker's Ideas on Teaching

Edith B. Green, fifteen year old soprano pupil of Mabel M. Parker, was selected to sing the lead in the operetta, Sylvia, given on December 10, 11 and 12, at the Vane School, Philadelphia. Miss Green's tone work proves the value of early vocal training that is done with understanding and care. Miss Parker calls attention to the fact that many famous operatic stars of the past and present made a pronounced success at a very early age, among them Malibran, Pauline Lucca, Louise Kellogg, Melba, Patti, Christine Nilsson, Schumann-Heink and Geraldine Farrar. Such a list of world famous artists, Miss Parker believes, should dispel the doubts of those who still disapprove or undervalue early training for the voice.

Miss Parker, in teaching, endeavors to set free the vocal powers by recognizing singing as a soul impulse seeking an outlet for expression. "As the mind is the source," she states, "let us make that our starting point. Those whose art has stood the test have reflected this insight in their voices, realizing the dynamic power of such visioning. The voice cannot express anything greater than the singer can think so we do well to adopt those principles of lofty concept identical with the principles of the fine art of living. Tone manifests some element of the singer, so it is necessary to throw open the mind to the true and constructive, and close our mental doors to the tinsel and counterfeit. Quality that expresses true spontaneity is the outcome of high ideality. To have command of the voice, one must be master over self.

"The voice that is emitted with freedom is a proof that the singer is gaining mastery over fear and self consciousness. The release in the voice is the result of the release from mental limitations. Inspire the pupil with a new courage and the tone expresses a new power, helps him to understand what it means to give graciously. The result is sweeter warmth of tone quality, a happy, exuberant joyous spirit, manifest in lightness and brilliancy. With



MABEL M. PARKER.

nobility of purpose a straightforward directness that is bound to carry its message is assured."

That Miss Parker's method of teaching is highly successful with her pupils is evident from the letters of praise and thanks which she has received from them.

Ernest Davis Praised as Faust

Ernest Davis sang the title role in the performance of Faust given by the Civic Opera Company of Philadelphia at the Metropolitan Opera House on December 3. That he acquitted himself exceptionally well is evident from the excellent criticisms which appeared in the dailies of Philadelphia the next day. According to the Public Ledger, "Mr. Davis showed a voice of great beauty, range and power, and was altogether one of the most competent tenors yet given an operatic opportunity by the Civic Opera Company." In the Philadelphia Inquirer Mr. Davis was referred to as a sincere and reliable American tenor. The Evening Bulletin also had words of praise for the singer, stating "His voice is of excellent range, good volume and sympathetic quality, and he uses it well, his singing of the principal tenor aria, All Hail, Thou Dwelling Pure and Lowly, winning a spontaneous round of applause."



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METROPOLITAN OPERA

AIDA

Interest in the performance of Aida at the Metropolitan Opera on Saturday afternoon, December 5, centered in the debut of Carmela Ponselle, contralto, who sang Amneris. She is the sister of the Metropolitan's famous prima donna, Rosa Ponselle. Carmela Ponselle's voice is not unknown in these parts, for she has appeared in concert and also in various operatic performances. It is powerful, clear and rich, not unlike the voice of her sister in quality. The voice is under excellent control from bottom to top of the rather unusual range, and she sings with intelligence and conviction. At the beginning, the nervousness naturally incident to a Metropolitan debut caused a certain tremulousness which was conquered later on. She was particularly effective in her big scene in the fourth act. At this point, and whenever opportunity offered, the house did not fail to assure her of its thorough approval. All in all, Carmela Ponselle showed herself quite worthy in the company in which she appeared. It was a distinctly auspicious debut.

Elizabeth Rethberg sang superbly in the title role, and the same is true of Giovanni Martinelli, who gave a splendid exposition of Radames. Those two fine basses, William Gustafson and Jose Mardones, were strong in support, while Amosaso fell to De Luca. Tullio Serafin conducted.

H. TROVATORE, DECEMBER 5

The usual capacity audience turned out Saturday evening for the popular priced performance of H Trovatore, the first of the season. Owing to the indisposition of Rosa Ponselle, Frances Peralta sang Leonora. Mario Basiola was the Count De Luna and Vittorio Fullin was Mauro. Leon Rothier was another member of the cast. Miss Peralta gave a splendid performance and the two newcomers to the Metropolitan, Messrs. Basiola and Fullin, justified the expectations of the big audience; in fact both were the recipients of much noisy applause. Excellent work was done by the large chorus and Mr. Papi conducted. One of the important principals was Jeanne Gordon as Azucena. Vocally, she has rarely ever been heard to better advantage and she also made a splendid stage picture. She was the recipient of much sincere applause. Taken in its entirety, the Saturday night audience expected a fine performance and got it.

SUNDAY NIGHT CONCERT

The fifth Sunday night concert, under the direction of Giuseppe Bamboschek, brought forth a long list of artists including: Laura Robertson, Marcella Roeseler, Charlotte Ryan, sopranos; Jeanne Gordon, contralto; Mario Chamlee, Giordano Paltrinieri and Curt Taucher, tenors; Giuseppe Danise, Gustav Schuetzendorf and Lawrence Tibbett, baritones; Adamo Didur, William Gustafson and Leon Rothier, basses. The program opened with act three of Faust and included acts from Samson et Dalila, Boris Godunoff and Lohengrin. All the artists contributed their best to make the evening one of unusual pleasure. A feature, however, was the Coronation Scene from Boris with Mr. Didur and Paltrinieri, the popular basso coming in for a large share of the honors.

LA VESTALE, DECEMBER 7

On Monday evening, La Vestale was repeated at the Metropolitan before a capacity house that manifested much approval of both the score and the singing of the artists, headed by the gloriously voiced Rosa Ponselle, who did some memorable singing during the evening. Others sharing first honors were Margaret Matzenauer, Edward Johnson and Giuseppe de Luca. Serafin at the conductor's desk came in for part of the audience's applause. Well might he, for he gave to the score an authoritative and excellent reading.

DIE MEISTERSINGER, DECEMBER 9

Fortunate is the opera house that can present a performance of Die Meistersinger with such a cast as was heard in it on December 9, at the Metropolitan. First and foremost was Clarence Whitehill in his incomparably fine presentation of Hans Sachs. As has been repeatedly stated in the MUSICAL COURIER, there is no baritone today that can be compared to him in this role, either from the standpoint

of singing or acting. In good voice on this occasion, he had as a worthy singing partner Elisabeth Rethberg in the role of Eva. Their scene in the second act was a pure delight. Mme. Rethberg sang superbly throughout the evening. Another fine voice in the cast was that of Marion Telva who sang Magdalene and gave this somewhat unsatisfactory role a most sympathetic presentation. George Meader is a David second to none. Curt Taucher was the Walther Von Stolzing; his vocal resources are unfortunately decidedly limited but otherwise he is an excellent artist. Paul Bender again sang Pogner as he has done many times before and Schuetzendorf was the energetic Beckmesser.

The exquisite close of the second act, one of the most effective moments in all of Wagner, continues to be spoiled by careless stage management and the thorough inadequacy of the person to whom the part of the Night Watchman is entrusted. Bodanzky conducted with tireless energy. It is unfortunate that his wrist is not as flexible as his elbow is powerful.

FAUST, DECEMBER 10

On December 10, Feodor Chaliapin made his last bow at the Metropolitan until spring, before an audience that was large and demonstrative in its enthusiasm. The audience applauded vociferously at every moment possible. He dominated the stage completely with his emotional acting and dramatic singing of the role (Mephistopheles) with which his large following of admirers is so familiar. Edward Johnson was the Faust and he was the recipient of rounds and rounds of applause after his beautiful singing of the florid solo in the garden scene. Others who supported them were Mario Basiola, Valentine; James Wolie, Wagner; Ellen Dalossy, Siebel, and Kathleen Howard, Martha. Louis Hasselmanns conducted.

(Other reports of the week will appear in the next issue.)

The Gentleman from K. C.

Walter A. Fritschy, concert manager from Kansas City, was telling some friends about his concert courses the other day, and what he told is worth quoting as it sheds light upon the whole business of salesmanship as it is related to the concert business. To be brief, Mr. Fritschy began selling artists in Kansas City nineteen years ago at a dollar a seat. He then organized a concert series of the best artists, six dates for five dollars. He then again increased his business and sold seven concerts of a series for \$7.50. His next jump was to nine concerts for \$10. In 1919 he was selling nine concerts for \$7, \$9 and \$12, according to seat location. Now he has gone into the big Convention Hall where he is selling 4,500 seats at \$3, \$4, and \$5 for a course that includes the Minneapolis Symphony Orchestra, Mr. and Mrs. Lhevinne, Lawrence Tibbett, Schipa and Galli-Curci. That is a steady and healthy growth and has been possible only because Fritschy has never offered his patrons anything but the best artists, and has "sold" them the idea of artist equality. (See editorial in this issue).



THE GENTLEMAN FROM K. C.

This caricature by Henry Major appeared in the Kansas City Star with the following caption: "The gentleman with the soulful eyes is Walter A. Fritschy, who, for the last nineteen years, has brought the best artists to Kansas City, and kept smiling while in the throes of it."

Coöperative Institute of Music in New York

The Cooperative Institute of Music, recently established in New York, is based on firm principles. Every member—teacher or scholar—has equal rights to the principles. The two main principles are (1) Cooperation between teachers and (2) cooperation between teachers and students. For cooperation one needs common interests, qualities, abilities, talent, confidence and understanding.

The teachers cooperate by taking all the moral (artistic) and financial responsibility on themselves. They are all true artists who are devoting their life to art. They understand that their common interest is through concentrated work, energies and ambition to build up and to develop this institution to the highest possible standards. They are not only experienced teachers with wide reputations but also are active performing artists—which means a connection between them, the students, the audience and the critics. They are recognizing and respecting each other's talent and are willing to assist not only in artistic but also in social and humanitarian matters.

On the other hand, the relation between teacher and pupil is not rigid or too academic, but a real friendly cooperation, working with, helping them toward the great field of art.

Technical fitness is only one grade in musical education—which never should develop into mechanism. Technique is really only a means to understand the products, contents of artistic creation, but is not an art in itself. Therefore the thoughtful teacher will lead eager pupils carefully through the phases of artistic development. Theory and history of musical art, general knowledge about creating and performing musicians should be taught gradually with the instrumental or vocal instruction. The teacher should be a musician who is able to explain things thoroughly and practically. The scholars should hear much good music from good musicians.

The Cooperative Institute of Music frequently will have artist-teachers' and pupils' recitals, which is one of the best ways to inspire and to concentrate on the right basis the ambition of the talents. Institute recitals also will be arranged for talented artists, on which occasions musicians with absolute value, constructive critics, and music philanthropists will be invited to help the talents to join and strengthen the musical society.

Lectures will be given by prominent representatives of the

musical world, of literature, sociology, philosophy and the fine arts which will be open to pupils and to invited guests. One free scholarship is offered in the violin department by Jenő Donáth and one in the piano department by Joseph Kardos.

The first teachers' recital will be held on December 20.

JEWELS OF THE MADONNA

(Continued from page 5)

it was a fine characterization to add to the already long and important list she has shown us in the few years she has been here. Her triumph was complete and thoroughly deserved. Martinelli was a worthy partner. In a rôle calling for much more dramatic display and real acting than generally falls to his lot, he showed hitherto improved talents. His final scene was really touching. And he sang beautifully throughout. Gennaro, the tenor in this opera, gets comparatively little opportunity for vocal display, and Martinelli was always more than equal to the demands put upon him. Musically speaking, the baritone (Raffaele) has the fat part of the opera. Danise sings more throatily than ever this season and was disappointing, not only vocally but in his acting. Never for a moment did he suggest the daring, wicked leader of the Camorristi. One recalled, because of the contrast, a predecessor in the rôle—Sammacco. The show was held up every time when he sang the serenade in the second act and unable to proceed until he had repeated it.

The small part of the mother fell to Marion Telva, whose rich mellow voice brought it out to best advantage. Bada did an excellent bit as Basso, the scribe. Nanette Guilford, as Stella, had some solo work in the third act which she sang more than satisfactorily. And the smaller rôles—there are many—were all well taken care of. It is almost superfluous in reviewing a Metropolitan production to say that the chorus sang well. It does in ninety-nine cases out of a hundred, thanks to the indefatigable Chorusmaster Setti. Nor should mention be forgotten of the small boy's chorus from the public schools, which assisted in the great finale of the first act and had been carefully trained by Mrs. Lucy Morrison, an assistant supervisor of music in the public schools, and by Edoardo Petri, who directs the Metropolitan chorus school.

The music of I. Gioielli is written with the same feeling for effect as the book—the story of which, by the way, is also by the composer, though the text was prepared by G. Zangarini and E. Golisciani. It betrays the composer's Italian blood in the grace, beauty and, when needed, the dramatic effectiveness of the melodies, while the score, with its frequently complicated counterpoint and its unerring taste in orchestration, is typical of a musician with the German blood and the thorough German training which were his. Gennaro Papi, conducting, would have given a better reading were he possessed of more of what is vulgarly known as "pep." He dragged things, particularly the first act, and his indeterminate heat never gets the most out of the orchestra in dramatic passages.

Jeritza, Martinelli, and Stage Manager von Wymetal—these were the outstanding features of a performance that was greeted by a tremendous amount of enthusiasm from an audience that simply packed the house. The opera gives every promise of being a favorite. Score one more for Mr. Gatti-Casazza!

Gray-Lhevinne Plays to Capacity Crowds

During the second week of the present tour, Gray-Lhevinne was heard by more than ten thousand persons who paid admission to hear the violinist again, most of these concerts being repeat engagements. Again she had several successful Buffalo (N. Y.) recitals which were greeted with capacity attendance; among the Buffalo dates was a special matinee for students only, at the beautiful Hutchinson High School auditorium, when the artist made a deep impression with a rather heavy, classical program of the old masters and was greeted with a real ovation at the close. The recent Buffalo concerts are not to be confused with those of the last week of September, given at the opening of the Gray-Lhevinne tour.

Two concerts at Fulton, N. Y., were also very successful, and at Cortland, N. Y., the capacity of the New State Normal auditorium was taxed to the utmost; a return engagement was at once requested.

Bettina Freeman Back from Italy

Bettina Freeman, dramatic soprano, has just returned from Italy, where she won success in leading rôles in opera and where she will return after the holidays. Miss Freeman came back to the United States in order to spend Christmas and New Year's with her father, from whom she has been separated for the past two years. Her mother was with her in Europe, where they made many friends in the musical and social world abroad.



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Excerpts from Recent Press
Comments:

The New York Times, Dec. 4, 1925
She displayed a beautiful voice, round and full, which she used with dramatic power. Her talents had free play in a great variety of songs.
The New York American, Dec. 4, 1925
She possesses taste and the confidence that comes with experience. Her voice combines quality, range and method, delightfully guided by intelligence.
New York Tribune, 1925
A beautiful voice of considerable volume and knows how to use it effectively.
New York Telegram, 1924
A voice of ample range and power and the theatrical effectiveness of her singing was indisputable.
The Washington Times, 1925
She has a powerful voice of much beauty and an unusual personality. I'd like to hear her with an orchestra, or in grand opera.
The Washington Post, 1925
Seldom have better artists been heard in Washington than Marica Palesti. She has a lovely resonant voice of ample volume, so ample in fact that it quite overflowed the auditorium. Perfectly at home in the most difficult operatic selections, some of her shorter numbers were artistically unusual with their tenderness and winsomeness.
The Washington Post, 1925
Miss Palesti sang in five languages, and musical intelligence of a high order was evident in all the numbers. Her ample delivery aroused special enthusiasm. She disclosed a voice of good quality and range, and sang with technical skill and imparted dramatic feeling to her work that proved her an artist of fine sensibilities.
President Coolidge received Mme. Palesti in the White House and presented her with his autographed photograph.

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REVIEWS AND NEW MUSIC

(Carl Fischer, New York)

Two songs, by Charles Sanford Skilton. The titles are Departure and The Sea Lands.—These are very expressive songs with accompaniments so brilliant and well developed that they are in the nature of almost symphonic settings of the poems' moods. Works in modern vein though not excessive, and fine, serious conceptions. Mr. Skilton should be proud of them, and so should America.

Straussiana, for voice and piano. Arranged by Estelle Liebling.—This is a very brilliant, difficult and effective waltz song suitable for voices of the high coloratura type. There is a simplified writing for voices of limited range, but the music is still difficult and will be possible only for accomplished singers.

My Beloved Nina, words and music by A. Buzzi-Peccia. This is a Spanish serenade of a very characteristic color. The tunes are very good and the accompaniment brilliant. A well made and effective song that will appeal to singers.

(White-Smith Co., Boston)

Thou, Bethlehem, anthem, by F. Leslie Calver.—A brilliant work with a splendid Hosanna at the opening and an equally fine and effective close. It is an anthem that is sure to be welcomed by choirs everywhere.

O Little Town of Bethlehem, Anthem, by H. L. Harts. An anthem with several solos and violin obligato. The tunes are simple and pretty and the entire work sure in its effects. It is easy and well written.

(J. Fischer & Bro., New York)

Rush Hour in Hongkong, by Abram Chasin.—A difficult piece of piano jazz. Very good!

Etude Appassionata, by Abram Chasin.—A difficult and interesting octave study for piano. The idiom is original, the writing harsh and very effective. It is altogether an unusual piece of music.

(Ascherberg, Hopwood & Crew, London)

Melodie in E, by Rachmaninoff, arranged for cello by W. H. Squire.—A beautiful piece of music and it makes a splendid cello piece.

(Chappell & Co., London)

A Border Home, by M. F. Phillips; The Dawn Has a Song, by M. F. Phillips; Pals of Yesterday, the song of the British Legion by A. C. Mackenzie; Song of the Little Folk, by Eric Coates; Friendships, by Hermann Lohr; It's a Year Almost, by Hermann Lohr; In Late September, by Lois Barker; Wings, by Guy d'Hardelet; In Quiet Country Places, by Guy d'Hardelet; The Song of the Homeward Bound, by R. C. Clarke; Pour Toi, by Charles Gordon; Some Crimson Rose, by Aileen Vernon; The Sphinx, by Bernard Rolt; The Rose and the Musk, by Roger Jalowicz.—These are all songs of a more or less popular nature. For convenience they have been numbered: (1) is a vigorous out-door song of great merit; (2) one of these joyous things in 12-8 time—it is not particularly joyous; (3) a fine march; (4) a lullaby, quite pretty; (5-6) Hermann Lohr can be terribly disappointing—these songs are better than most but they are not Lohr's best by any means; (7) Lois writes her own words, also her own music, both are soft—very soft; (8-9) Guy d'Hardelet also can be terribly disappointing; (10) Clarke is a bully composer—a manly man for men! (11) a ballad with a refrain that does not quite come off; (12) a very good little song with a melody of much appeal! (13) a humorous song with a tune that is a fox-trot—very good, one of the best of its kind! (14) a very excellent short ballad which should become popular.

Melody in C for violin and piano by Howard Talbot.—A simple melody of moderate difficulty and a good deal of charm.

(Society for the Publication of American Music, New York)

Sonata for harp and piano, Carlos Salzedo; Sonata for violoncello and piano, Aurelio Giorni; Trio for piano, violin and violoncello, Frederic Ayres.—It will cause general regret that the publications of the Society for the Publication of American Music this year, and sometimes in past years, have been by foreign born Americans. Not that there is any prejudice against the foreign born, but that native Americans would like to feel that their own children could be found in open competition musically superior to the foreigner. The selections of the Society are made with absolute openmindedness and fairness. If anything, the sympathy leans in the direction of the native composer. But when compositions are submitted and the works of the foreign born Americans are manifestly superior to those of the natives there is nothing for the Society to do but to accept them and hope for improvement in future years in our own output.

This year the works published are of the highest merit. They are all three of them real works, really useful, and likely to be played. That, after all, is the final criterion. If works published are never played one can hardly feel that their publication was very evidently useful. But here we have three works of importance. The Salzedo composition is an extraordinary work from every point of view and one may safely predict its sure success. The Giorni sonata is a valuable addition to the literature, already large, of the cello, and it has an alternate printing for viola which may prove useful. Finally the Ayres work is finely melodic and vigorous, and has a certain character that makes it sound, to the ears of this reviewer, American. It is very brilliant. It is a work that every American must be proud of. And it is a work that ought to be played. It ought to be played without any push or pull on the part either of Mr. Ayres or of the Society for the Publication of American Music. And if it is not so played, there will then be some reason to talk about prejudice—and it will not be nice talk

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FOREIGN NEWS IN BRIEF

NIJINSKY LIVING IN PARIS—(London) The Daily News learns that Nijinsky, Russian dancer, who was once the idol of the British people is now living in a tiny hotel in the Rue Balzac. Nijinsky's death has been reported more than once since his illness and retirement in 1916. Although Nijinsky's condition is much better—it will be remembered that his breakdown came at the height of his fame—it is unlikely that he will ever return to the stage. But he still arranges ballets, and according to a letter in a Viennese journal, his sister, Nijinska, will produce two of them this winter.

C. S.

ELLEN TERRY IN MUSICAL PLAY—(London) Crossings is the title of a fairy play by Mr. de la Mare for which Armstrong Gibbs has written the music. It is a charming story of four children who have drunk fairy wine, written with great simplicity and beauty and has delightful music. The performance at the Lyric Theater, Hammersmith, given in aid of King Edward's Hospital Fund, was up to the usual high standard of that theater and Ellen Terry's appearance was an honor that the play deserved.

R. P.

MUSICAL MARRIAGES—(London) William David Murdoch, well known Australian pianist who will soon be heard in America, was married on November 25 to Mrs. Antoria Meek. Percy Pitt, conductor of Covent Garden fame, has also just been married to an Australian soprano, Margaret Bruce.

M. S.

WOLFF TO CONDUCT IN ITALY—(Berlin) Werner Wolff, conductor of the Hamburg Opera, has been engaged as guest conductor for the carnival season of opera at Parma. His chief task will be a revival of Tristan and Isolde.

D. L.

SCHÖNBERG AGAIN SERIOUSLY ILL—(Vienna) Arnold Schönberg who was recently operated on for appendicitis, has had a relapse necessitating a second operation to remove an abdominal abscess. The composer is still confined at a local hospital.

P. B.

AUSTRIAN MUSICAL UNION AGAINST RADIO—(Vienna) The Musical Union of Austria, at a recent general meeting, registered a strong protest against the programs of the Austrian Radio Society whose frequent broadcasting of operas and symphonies, it is alleged, is responsible for the poor attendance at orchestral concerts. The conflict between the Radio Society and the Staatsoper, on the other hand, has been settled; the members of the Staatsoper are once more allowed to sing for the radio, the society paying a monthly sum of 50 million crowns (\$700) to the management of the opera for this privilege.

P. B.

MYRA HESS TRIUMPHS IN HAMBURG—(Hamburg, Germany) The recital of Myra Hess, following her engagement with the Philharmonic Orchestra, was an artistic event of the first order. The public did enthusiastic homage to the extraordinary gifts of this eminent pianist.

E. W. M.

MOLINARI OPENS AUGUSTO SEASON—(Rome) The inaugural concert under Molinari at the Augusteo took place on November 29, the program opening with Mendelssohn's long neglected Italian Symphony.

D. P.

RICHARD BULLIG IN ROME—(Rome) Richard Bullig's concert at Sala Sgambati was a big and genuine success. From the first bars of the Bach Chromatic Fantasy and Fugue, the public felt that it had not only a wonderful pianist, but also a great artist before them and applauded rapturously after Schubert, Brahms, Beethoven and Liszt, obliging the artist to present himself many times in acknowledgment.

D. P.

HALLE ORCHESTRA FOR AUSTRALIA?—(Manchester) Negotiations are in progress to take the famous Halle Orchestra to Australia, in accordance with a scheme worked out by Margaret Bruce, the singer, and co-director of the Dinli Gilly School.

R. P.

FIFTH ANNIVERSARY AT PRAGUE—(Prague) The twenty-fifth anniversary of the death of Zdenko Fibich is being celebrated by the performance of his operatic works at the National Theatre at weekly intervals throughout November and December. A tablet in his honor was fixed on the composer's house and unveiled by Dr. Rasín, former minister of finance.

R.

ZEMLINSKY RECTOR OF PRAGUE MUSIC ACADEMY—(Prague) Alexander von Zemlinsky, composer and operatic chief of the German Theater in Prague, has been elected rector of the German Academy of Music, here, for the year 1925-26. He is successor to Henri Marteau, the Swiss violinist, also a member of the academy faculty, who held the position during the last school year.

B. P.

ANTWERP FEATURING GERMAN MUSIC—(Antwerp) The Flemish Opera, which besides the Monnaie at Brussels, is the most important musical institution in Belgium, has recently been re-organized on a solid basis. Its program for the season comprises no less than seven Wagner operas, the first production of Strauss' Rosenkavalier in Flemish, and Ravel's ballet, Daphnis and Chloe. The principal Wagnerian tenor roles will be sung by Jacques Urlus. The Nouveaux Concerts society has given a superb presentation of Honegger's Roi David. It announces a symphony concert under Bruno Walter.

R. P.

FRANÇOIS RASSE HEAD OF LIEGE CONSERVATORY—(Liège) Françoise Rasse has been made director of the Liège Con-

servatory, in succession to Sylvain Dupuis, who has reached the legal age limit.

A. G.

AUDREY CHAPMAN ORCHESTRA DOES NOBLE WORK—(London) In these days of constant changes and spasmodic efforts a record of twenty-six years of continuous musical work is something of which one can be really proud, and this has been achieved by the Audrey Chapman Orchestra which was formed in 1898 with the object of providing classical music in poor districts, at Passmore Edwards Settlements, institutes, etc. It has come to be more and more widely recognized as a beneficial influence and has educated its audiences from scoffers into real lovers of music. On December 15 its members are giving a concert in Queen's Hall to raise funds for its further maintenance. Frank Bridge is to conduct the César Franck Symphony in D minor, the Haydn Concerto for cello and orchestra and two tone poems of his own. Guillermina Suggia will play the cello solos.

M. S.

EASTBOURNE FESTIVAL CREATES NEW FIELD OF MUSIC—(Eastbourne, Eng.) The Eastbourne Festival has been filling London papers for a fortnight, and what is of such importance to Englishmen may be of interest to Americans as well. Eastbourne is a very popular summer and winter seaside resort not far from London, which has had an annual festival for the last three years, that may now be considered an established custom. It would take too much space to enumerate all the composers, conductors and soloists that were represented; suffice it to say that while English music had a very fair showing, the "classics" and "moderns" of other countries were not neglected. Captain Henry G. Amers, the municipal director of music did a large part of the work, although many composers were invited to conduct their own works, including Gustav Holst, Rutland Boughton (composer of The Immortal Hour, which had such a remarkable run in London), Dame Ethel Smyth, and William H. Reed. Some of the other guest conductors were Sir Henry Wood, Sir Landon Ronald and Sir Hamilton Harty. The orchestra is comparatively new and, while not up to international standards, did very creditable work. The positive value of this festival is that it is creating a new field for music. The attendance each year has steadily increased and this autumn even notably increased during the festival itself.

M. S.

Howard Wells Pupils in Demand

Piano students from the well known Howard Wells studio in Chicago are constantly in demand and a large number of them are making names for themselves in the professional field. Following is a list of concert engagements (solo appearances) filled recently by several pianists who are at present studying with Mr. Wells: William Beller—Lake View Musical Society (Chicago), Chicago Woman's Musical Club, Janesville (Wis.) MacDowell Club, Kenosha (Wis.) Woman's Club, West Pullman Woman's Club (Chicago), Park Ridge Woman's Club (Chicago), Neighborhood House Woman's Club (Chicago), Welles Park Woman's Club, Wheaton (Ill.) Woman's Club, Butterfield Country Club (Chicago), Crescent Star Chapter (Chicago), Southern Woman's Club (Chicago), Bryn Mawr Woman's Club (Chicago), Norwood Park Woman's Club (Chicago), Portage Park Woman's Club (Chicago); Helen Berndt—Roger's Park Woman's Club (Chicago); Else Brandt—Le Club Francais (Chicago); Margaret Erbe—concert for the Wisconsin Federation of Music Clubs (Green Bay, Wis.), Kiwanis Club (Green Bay, Wis.), Milwaukee MacDowell Club, November 9; Mrs. Frederic Gardner—Mendelssohn Club, Rockford (Ill.), Second Cong. Church Rockford, engaged for Mt. Carroll (Ill.), December 7; D. A. R., Drake Hotel (Chicago), Watertown (Wis.), Edgerton (Wis.); Agathe Haenel—Soloist, Lyon and Healy Artist Series, Week of October 19 (Chicago), Milwaukee A Capella Society concert, at Auditorium, engaged as soloist, Chicago Singverein concert in December; Winifred Kuehn—Mason City (Iowa) Woman's Club, recital at Rochelle (Ill.); Crescenz McCormack—Lake View Woman's Club (Chicago); George Seaburg—three appearances at Edgewater Beach Hotel (Chicago); Elsa Chandler—Tour with DeSellen-Folsom Company, Minneapolis and nearby cities.

Indian Dawn Sung by Ellis Club

One of the best ballad numbers issued by the Sam Fox Publishing Co., Cleveland, Ohio, is Indian Dawn, by Zamecnik, and while the number has had unusual success among artists and teachers it seems to have laid a foundation for a standard selection by some of our best singers. Just recently the Ellis Club, of Los Angeles, now in its thirty-eighth season, had its first concert of the year, on November 4, and prominently programed was Indian Dawn. The lyric by Charles O. Roos was also reprinted for the Ellis Club program. This is one of the oldest singing organizations in the country and it is indeed a tribute that few new numbers are accorded.

Society of Arts Arranges Palm Beach Series

Mrs. Edward Stotesburg, president of the Society of Arts, has announced the society's program for the winter season at Palm Beach. On the program for this year are the names of many well known artists. The custom of holding the weekly concerts of the society at the Whitehall has been abandoned and this season the programs will be conducted at the new Alba, where the great Castilian Ball Room offers ample space comfortably to seat more than 500 people.

BALTIMORE, MD.

BALTIMORE, Md.—A brilliant recital, from every viewpoint, was that at which Ignace Jan Paderewski was the soloist. No opera audience surpassed that which came to hear the brilliant pianist. That the spacious Lyric was crowded, with hundreds standing, is easily attested to by the fact that over 300 motored over from Washington. Paderewski offered a stupendous program from start to finish, giving no less than five encores at the close of his concert when the audience actually refused to leave. Mrs. Wilson-Greene, under whose management he appeared here, also presented the pianist at Roanoke, Va., and Hagerstown, Md., during the week.

After several years of effort on the part of local music lovers, the Philharmonic Orchestra of New York has been induced to give a series of concerts here and the first took place under the management of the Albaugh Bureau of Concerts. Willem Mengelberg directed and presented an interesting program. There was no soloist and Mr. Mengelberg made it apparent that none is needed when the proper program is furnished. A remarkable reading of Schelling's A Victory Ball was the outstanding number of the program.

The Westminster Choir also appeared recently and the work of the Dayton organization was of the highest standard from a musical standpoint.

Elizabeth Gutman, talented singer, gave an interesting recital at the Maryland School for the Blind.

The Baltimore Music Club gave the second of its series of concerts and luncheons.

Pasquale Tallarico, of the Peabody Faculty, was the soloist at the weekly recital of the Institute. Mr. Tallarico is a young artist of no mean achievement, and is a welcome addition to the local musical world.

Fred Huber, our own municipal director of music, is living up to his promise of furnishing only music of first class caliber over the air.

E. D.

Fiqué Choral Thanksgiving Luncheon

The annual Fiqué Choral Thanksgiving luncheon, at the Hotel Bossert, Brooklyn, with Katherine Noack Fiqué presiding, was a very enjoyable affair, including as it did various musical items. Kremer's Hymn of Thanksgiving was sung with full-voiced enthusiasm, and shorter numbers by Tosti and Smetana, all conducted by Carl Fiqué, showed the excellent qualities of this organization of women singers. Myrtle Schiffman gave a dramatic reading, and the dozen guests of honor included Angeline V. Orr, Henrietta Strauss, Nella Brown, Rubin Goldmark, Franz Kneisel, Mrs. Owen Kildare, Frederick H. Timpson, Frederick W. Riesberg, Charles Wissner, Mr. and Mrs. Russell Moore Fanning, Mr. and Mrs. Cromwell Childe, and Francis Wright Clinton. These honor guests all said a few words, or told nonsense stories, the following also adding their bit: Mildred Holland, Elbert Gurnsey Brown, Mesdames Owen Kildare and Imogene King. President Fiqué's Pages were Evelyn Olson, Jean Olson, Barbara Lane and Catherine Merrill. Dancing followed and everyone voted the affair most enjoyable.

Grandjany "A Perfection Unsurpassed"

Marcel Grandjany, French harpist, gave a highly appreciated recital at the Chateau Frontenac on November 30. L'Evenement wrote: "He lifted his hearers to the seventh heaven in the magnificent concert he gave last night." Le Soleil stated: "Mr. Grandjany has not diminished the good name he has acquired in the musical world, and his celebrity is fully justified, on the word of the most sure connoisseurs, by a performance that was the most highly artistic of any we have heard in Quebec for a long time. Young yet, his talent is in full maturity. He did honor to French genius by a perfection unsurpassed." L'Action Catholique commented: "His play is delicate, poetic, clear and of a superior spiritual quality. Mr. Grandjany speaks to his sympathetic auditors in a language entirely poetical, and in an idiom that exclusively transcendental artists know." The Chronicle Telegraph had this to say: "It was a beautiful selection of delightful music played with incredible artistry and deep feeling by a true master on that most expressive of modern solo instruments, the concert harp."

Eastman School Seeks More Manuscripts

The Eastman School of Music of Rochester will present the Rochester Philharmonic Orchestra, conducted by Dr. Howard Hanson, in a third concert devoted to a program of unpublished orchestral works by American composers in April of the coming year. The first concert this season in continuance of the enterprise undertaken by the Eastman School in behalf of American creative music was given on November 25. Manuscripts submitted for consideration as program material for the April concert must be sent to Dr. Howard Hanson, Eastman School of Music, Rochester, N. Y., and must be in his hands on or before January 15 next. It is necessary to have the manuscripts early in order that the many submitted may be carefully examined by the members of the committee of selection and that when the works to be played are chosen, time still remains for proper preparation of the orchestral parts for rehearsal and performance.



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Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

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Gratefully yours,
AMELITA GALLI-CURCI.

February 23, 1923.

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ANN ARBOR, MICH.

ANN ARBOR, MICH.—Charles A. Sink, manager of the University School of Music and the Ann Arbor concerts, is convalescing at his home after a several weeks' illness. During his incapacity his duties have been ably administered by his assistant, Margaret Crittendon.

The Ann Arbor concert season was opened on October 15, when the New York Symphony gave the program. Of significance was the fact that two members of the University School of Music Faculty appeared as soloists, Guy Maier, who gave a magnificent rendition of Liszt's E minor concerto, and Palmer Christian, who played the organ part of the Saint-Saëns concerto.

On October 20, Guy Maier and his wife, Lois Maier, appeared in a joint invitation recital under the auspices of the local chapter of the Mu Phi Epsilon Sorority.

An important feature of Ann Arbor's musical life is the series of weekly organ recitals which are being provided by Palmer Christian, University organist. These recitals take place each Wednesday afternoon and provide a distinct cultural asset for the thousands of University students and music lovers in general. In addition to these recitals Mr. Christian has a heavy schedule of recitals in various parts of the country as well as a large class of advanced organ students.

The first number in the series of Faculty Twilight Recitals, which are given about twice a month on Sunday afternoons each season, took place on October 25, when Mrs. George B. Rhead, pianist, and the University School of Music String Quartet, consisting of Mr. and Mrs. Samuel P. Lockwood, Pauline Kaiser and Ora Larthard, provided the program.

In the absence of Musical Director Earl V. Moore, who is spending several months in Europe in travel and study, the Choral Union is being conducted by Mr. Christian, members having been tried out by James Hamilton of the voice department. Likewise during Mr. Moore's absence the musical directorship of the school has been temporarily placed upon Albert Lockwood, head of the piano department.

Theodore Harrison, head of the voice department, has a class overflowing and a large waiting list clamoring for admission. Other teachers similarly situated are James Hamilton and Nora Hunt. In the piano department both Mr. Lockwood and Guy Maier, as well as Mrs. Rhead and various other associate teachers, are busily engaged. In fact the same conditions prevail throughout the entire institution.

Activities at the Cornish School

The Cornish School in Seattle is having its usual busy season. In accordance with its policy, along with the regular study there are frequent faculty recitals and student recitals. This year, for instance, though the school year is not two months old, Jacques Jov Jerville, of the vocal department, presented a number of his students in recital on November 27, including Herbert Bartlett, Roy Young, Kenneth Combs and Oscar Shaw, tenors; Wallace Ferguson (baritone), and Edwin C. Cook (basso-cantante). An-

PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tutbill, 185 Madison Ave., New York.

Philadelphia Exposition—\$3,000 for opera in English to be submitted before March 1, 1926; \$2,000 for symphony, \$2,000 for ballet, pageant or masque, \$500 for choral suite of three or four numbers, to be submitted before April 1, 1926. For further particulars address Henry S. Fry, c/o Sesquicentennial Ass'n., Independence Hall, Philadelphia, Pa.

Hoch Conservatory of Frankfurt—2,000 marks (\$500) for a chamber music work for strings. Compositions must be submitted by December 31, to the Hoch Conservatory, Eschenheimer Landstrasse, 4, Frankfurt, Germany.

Dayton Westminster Choir—Three awards, amounting to \$500 for the best a cappella compositions for chorus of mixed voices by an American composer. Contest closes May 1, 1926. Send manuscripts to Mrs. H. E. Talbott, Callahan Bank Bldg., Dayton, Ohio.

National Federation of Music Clubs—\$1,000 for symphony or symphonic poem; \$500 for choral for mixed voices; \$500 for three-part chorus, women's voices, medium difficulty; \$100 for song by woman composer; \$100, cello solo. Open to American composers. Competition closes October 1, 1926. Address inquiries to Mrs. Gertrude Ross, 2273 Holly Drive, Los Angeles, Cal.

Serge Korgueff—Violin scholarship in Boston Conservatory of Music. Competition in December. Details on request. Address Prof. Serge Korgueff, c/o Boston Conservatory of Music, 250 Huntington Ave., Boston, Mass.

Chicago North Shore Festival Ass'n—\$1,000 for orchestral work by an American composer. Scores must bear motto, accompanied by sealed envelope containing name of composer, with corresponding motto on outside. It must not exceed fifteen minutes in performance and must be submitted before January 1, 1926, to Carl D. Kinsey, 64 East Van Buren St., Chicago, Ill.

other early recital was that of Elizabeth Choate, violinist, pupil of Peter Meremblum. Meremblum himself has just completed a series of five historical sonata recitals. December 11 the School of the Theater presented the famous pantomime, L'Enfant Prodigue, to be repeated on December 19.

Westward Trend of Music Indicated by Gradova's Program

It seems that the famous cry "Westward ho!" which rang through the continent some seventy-five years ago is to resound again in a more harmonious way in the realm of music. From Middle West to Pacific West new musical and artistic forces are being generated. The music of the open, music given under the magic of stars, is gathering collectivities in California, precluding perhaps the birth of a new attitude to music, more natural and less artificial; and perhaps under our very eyes this birth is occurring, for a new music is coming from the great West, a music more genuinely "new," that is unaffected by past European traditions, than any heard so far.

Gitta Gradova, the brilliant and audacious young pianist who, a couple of years ago, gave us a veritable musical revelation in her interpretation of Scriabin, at least seems to think so. For she featured in the program which she played December 13, in Aeolian Hall, the first performance of three works which have all been conceived beyond the traditional line of our Eastern States.

Among these was a prelude composed by a young girl from Chicago—Ruth Crawford—who heard for the first time one of her works performed in public. She is said to be one of the most gifted of the young American-born composers, and her several preludes for the piano reveal a nature of exquisite sensitiveness as well as great intensity.

Henry Cowell, whose name is already known to many, was born in San Francisco. A practically self-taught man, he is slowly building an entirely new type of music, which, though retaining for the present much of the tonal sense of old, is at the same time bringing in features which really put music on an entirely new basis of understanding, rather than struggling in a small compass in an effort to invent forms which are absolutely "original," he is trying to revitalize the very approach to music—which is of course the only source of real originality.

D. Rudhyar, though a European by birth, has become identified with California, and has composed there all his works. At least he claims that what he wrote before absorbing the life of the New West, lacked the real spirit of futurity and was still depending on European ideals, which to him is the very opposite of a compliment, so thoroughly Americanized he has become. Paul Rosenfeld in the December Dial dedicates his entire Musical Chronicle to the study of Rudhyar's latest works, his series of Moments, of which Gradova played one at this concert and will play several more at her second New York appearance. He considers those to constitute real American music, extremely fascinating, full of vital power and at the same time of mysticism. And to him Rudhyar continues the work which a Scriabin started, but in the spirit of the New World.

Gitta Gradova ended her program with a group of Scriabin pieces. From Russia to California it seems a long distance. Yet strangely enough East and West seem to merge in a common source of inspiration. Perhaps in both cases we see the beginning of a really new music, a music free from Europeanism. The ultra-modern composers of Europe whose works roused so much sensation during those last few years, were after all not so "new," for after a few attempts at doing but too often the contrary of what they had been taught to do in their old world conservatories, they are now gently coming back to the old fold and worshipping at the same old shrine of tonalism and classicism.

But from the virgin West stretching from Chicago to the Coast perhaps a new spirit is revealing itself. And we must free ourselves from centuries-old prejudices in order to listen to those songs of the new generation. D. McG.

Wildermann Institute Notes

The Wildermann Institute of Music feels keenly the loss inflicted upon it through the death of Hermann Spielter, who was one of the prominent composers and teachers in the music world. Mr. Spielter accepted a place on the faculty the beginning of this season and was deeply interested in the achievements of this institution. The director, Mary Wildermann, and a delegation of the faculty, attended the funeral services at the Campbell Funeral Church on November 13.

Three new departments have been added to the curriculum of the Institute since September. They are the Aesthetic Dancing (Dalcroze Eurythmics) conducted by Nelly Reuschel of Europe, holder of the professor's diploma from Jacques Dalcroze himself; children's art classes for young students from the ages of six to twelve years, in which drawing, painting and modeling from plasticine are taught by Louis Dougherty; elocution and dramatics. So large has been the enrollment, and it is still increasing, that an annex in the new Wistaria, St. Marks Place and Nicholas Street, St. George, as well as an old home on Fort Place have been acquired to take care of the large classes. Recently a class of students was taken over by the Institute in the Bronx and the same branches are being taught as at the main center in St. George. The studios are at Melrose Court, 398 East 152nd Street, known as the Hub of the Bronx.

A recital and class work demonstration will be held in January in Morris High School auditorium.

DR. CARL'S MOTET CHOIR

(Continued from page 7)

Bach's Passion, Haydn's Creation and Saint Saëns' Christmas Oratorio.

In addition to these works, some motet or selection from an oratorio is given at other services of the church, so that no Sunday passes without some notable musical offering being heard. There are also organ solos on the splendid new modern 72-stop instrument that has recently been installed.

Finally it must be added that Dr. Carl has collected choral and organ music during all these years so that his church now has one of the finest libraries in the country. Dr. Carl has done a valuable work with his Motet Choir, as he has with his organ school, and much credit is his due.

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With the facilities at the disposal of the Musical Courier it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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MINNEAPOLIS, MINN.

MINNEAPOLIS, MINN.—Due to the opening of several additional courses during the last two weeks, the musical life of Minneapolis this season bids fair to outdo any of its predecessors. First of these must be mentioned Mrs. Carlyle Scott's down town concert course composed entirely of stellar attractions of the first magnitude. John McCormack opened this course most happily on November 13, at the Lyceum Theater. A completely filled house, overflowing to the stage, enjoyed to the utmost the art and beautiful voice of the Irish bard. A typical McCormack program was offered and many extras demanded and graciously given. Edwin Schneider, as usual, was the efficient accompanist, while Lauri Kennedy, cellist, gave artistic variety to the program.

HANSON AT SYMPHONY CONCERT

A week later, at the same place, the third symphony concert took place. Henri Verbrugghen, ably seconded by the orchestra, offered a delightful program beginning with a highly dramatic interpretation of Wagner's Flying Dutchman overture. Dohnanyi's suite for orchestra, op. 19, and Casella's Rhapsodie Italia were the other numbers on the first part of the program, the second part having been assigned to Cecilia Hansen, violinist. She displayed her beautiful artistry most successfully in Bruch's second violin concerto in D minor and was recalled enthusiastically many times by the audience. She added three extra numbers to the excellent piano accompaniment of her husband.

SCHMITZ AND VERBRUGGHEN STRING QUARTET

Another auspicious opening was the initial concert of the Verbrugghen String Quartet, November 11, at the MacPhail School of Music. This string quartet has become one of the musical assets of Minneapolis, and the city feels pride in having a string quartet of the first rank for its own. The associates of Henri Verbrugghen, first violin, are Jennie Cullen, second violin, David Nichols, viola, and James Messers, cello. E. Robert Schmitz, the French pianist, being in the city, the quartet availed itself of his services and with his co-operation gave a delightful evening of chamber music.

POPULAR CONCERTS

The fourth "Pop" concert November 15, brought Gounod's overture to Mireille, Albumblatt by Wagner, Canzonetta by Godard and the A flat polonaise by Chopin, all three effectively orchestrated by Henri Verbrugghen; the prelude to Moussorgsky's Khovantina and the ballet music from Goldmark's Queen of Sheba. The soloist was Florence Austin, one of the most popular violinists and teachers now residing in Minneapolis. She played Viotti's concerto No. 22 in A minor, and earned a great success with the delighted audience. Recalled many times, she added several extras and was the recipient of many floral offerings.

The fifth "Pop" concert, November 22, had a Slavic physiognomy. Beginning with Goldmark's concert overture Sappho, it brought the andante, The Fjords, from Cowen's Scandinavian symphony; Glinka's Kamarinskaya, a fantasy on two Russian songs, and closed with a spirited performance of Dvorak's Slavonic Dance No. 1. Gitta Gradova, Russian-American pianist, was the soloist, and created a sensation with her performance of the Rachmaninoff C minor concerto. It was piano playing of the highest order and the audience was not slow in recognizing it. Recalled enthusiastically many times, she was not allowed to retire until she had added three extras.

SOUSA AND BAND

John Philip Sousa and his band were ever welcome visitors on November 17, when they gave a matinee and evening concert to a large and appreciative audience at the Kenwood armory. Besides the band offerings there were soprano solos by Marjorie Moody, cornet solos by William Tog and xylophone solos and duets by George Carey and Howard Goulden.

NOTES

Corinne Frank Bowen, soprano, appeared in artistic recital at Unitarian Church, November 10. She was ably assisted by Mrs. William G. Shaw, violinist, and Mrs. James A. Bliss, accompanist. G. S.

Sunday Symphony Society Resumes

December 13, at the Hampden Theater, Broadway and 62nd Street, the Sunday Symphonic Society began its third season of free concerts, under the general direction of its founder, Josiah Zuro, who is also conductor for the organization. For the past two seasons the home for this orchestra was the Criterion Theater, but owing to the large crowds which attended the concerts a greater seating capacity was necessary. Walter Hampden has graciously offered his theater to Mr. Zuro. There are a few changes in the personnel of the orchestra, Drago Jovanovich, for one, having been replaced as concertmaster by Leon Trebacz.

The programs will be offered to the public twice a month for the remainder of the season—the same type of program as formerly, with many new American works being given an opportunity for first hearing. Concerts will begin at noon, and aside from the regular musical program there will also be a short address on music and art by prominent speakers.

Easthope Martin's Last Song

Musical circles were greatly shocked when a recent cable from London announced the death of Easthope Martin, one of England's foremost composers and a musician whose songs have been introduced into America and have found their place on the programs of most of our distinguished singers. Mr. Martin had that rare gift of lyric beauty in his melodies which distinguished him from most of the songwriters of today. By his death a great talent is lost. The last song that he wrote was entitled The Holy Child, a Christmas number to the words of Martin Luther. The song has met with unusual favor and no doubt will find its way to many of the holiday programs.

Ljungkvist Studio Activities

On the evening of November 30, pupils of Samuel Ljungkvist gave an extensive and interesting program of songs in the Music Hall of Upsala College, East Orange, N. J. Those

participating were Elsa G. Follmer, Wilhelmina Fishke, Olga Johnson, and Norma Krueger. Selections by French, German, Italian, American, and Scandinavian composers were featured. The young singers received well deserved applause from a large audience. The thorough training of these students under the care of Mr. Ljungkvist was evident in tone production, assurance of style and fine delivery. Mrs. Samuel Ljungkvist gave excellent support at the piano.

Zoellner Quartet in Series

One of the few internationally recognized musical organizations located in Los Angeles is the Zoellner Quartet. This group is well known in Europe as well. Each season they give a series of six chamber music concerts at the Biltmore, Los Angeles, which are among the best attended



THE ZOELLNER QUARTET.

ensemble evenings in that city. Many works are given their American premier at these concerts, as such important offerings as the piano quintet of Goossens and the Two Serenades for quartet by Joseph Jongen. The first concert of the present series took place at the Biltmore Salon, November 2.

Nearby cities are equally keen on supporting and having a chamber series. On November 30, the Zoellner Quartet inaugurated a series of four concerts at Pomona College, Claremont, which will be followed by another series in San Diego, commencing in January.

The Zoellners also conduct the activities of the Zoellner Conservatory, which they founded some four years ago. The conservatory's faculty again is of the high calibre the school has maintained, and includes among others Joseph Zoellner, Jr., in the piano and cello departments; Joseph Zoellner, Sr., Amandus Zoellner, Antoinette Zoellner, violin; Arnold J. Gantvoort, formerly dean of the Cincinnati College of Music, in harmony, composition, counterpoint, solfège. Albert E. Ruff, voice, Farrar's voice specialist for two years and teacher and coach of Anna Case, Anna Fitzu, and many other prominent singers. A faculty of twenty-two instructors is fitted to meet the most exacting standards.

New York Conservatory Recital

A recital was given by piano pupils of the New York Piano Conservatory and School of Affiliated Arts on December 4. The following pupils presented the program: Mary Scott, Lucy Hall, Stewart Rogers, Beatrice Shavelson, Frederick Sturz, Martha Westlake, Virginia Randolph, Suzanne Martin, Dorothy Wahlberg, Margaret Gronert, Harry Otto, Virginia Sturz, Helen Behringer, Ruth Raynor, Elizabeth Hodson, Frances Flye, Annette Westlake, Ruth Cooper and Arthur Zepp. They were assisted by Ellen Devery, reader.

Horace Britt Not New

Horace Britt, cellist, has been with the Elman Quartet since its organization. It was a slip of memory that made the MUSICAL COURIER state that he succeeded another cellist in the position this season.

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GOTHAM GOSSIP

GREATER NEW YORK MUSICAL AND DRAMATIC CLUB
Elizabeth G. Black, founder and president of the Greater New York Musical and Dramatic Club, offered much to interest her audience at the November 18 gathering held at the Ampico Studios. Charles Tamme presented the Choral of the Greenwich Village Historical Society in a Stephen Foster Night. Piano and vocal solos, a male quartet and other items made up an interesting program, in which the participants were Irene Archer, Rose Helen Stuhlman, C. Bryce Little, and the splendid male quartet. Mrs. Black's governing idea in this club is that of wider education.

KRIENS' EDUCATIONAL AND COMMUNITY WORK
Christian Kriens, founder and conductor of the Kriens Symphony Club (New York), 125 men and women, also conducts orchestral societies in Morristown and Plainfield New Jersey. The Morristown Orchestral Society gave concerts on November 25 and December 2, with Genevieve McKenna, soprano, as soloist. The Plainfield Symphony Society's December 7 concert had Edgar Schenkman as violin soloist. Works by Rossini, Meyerbeer and Kriens were performed in Morristown; Beethoven, Mendelssohn, Tella, Suedessi and Tschaiowsky were on the Plainfield program.

McMICHAEL RECITAL AT WURLITZER AUDITORIUM
Myrtle Louise McMichael, who has studied with Salvatore Avitabile, was the recital giver at the December 6 Wurlitzer Auditorium affair. She sang songs by European and American composers, winning success through her enjoyable voice and personality.

MUSIC STUDENTS LEAGUE RECITAL
The December 8 recital, Washington Irving High School auditorium, brought vocal and instrumental numbers, performed by Edna Frandini, soprano; Edward Albano, baritone; Louis Sugarman, pianist, and Samuel Polonsky, violinist, with an address by president J. Fletcher Shera. The next affairs occur December 27 in the same hall, and January 5 at Washington Irving High School. The League has as its praiseworthy object the assisting of young music students to appear in public, and to enjoy good wholesome musical fellowship.

THE F. A. M. HEARS ROBESON AND LANE
The Fraternal Association of Musicians of New York held its monthly meeting at studio 810, Carnegie Hall, presenting a varied program. Mabel L. Robeson, soprano, sang songs by Secchi, Rasbach, Gardner, Tirindelli, Dunn, Ganz; also The Rose and You, composed by her teacher and accompanist, Edwin Walker. She was compelled to respond to several encores, Mr. Walker sharing honors.

Lewis Lane, a young artist-pupil of Edwin Hughes, surprised the audience with a virile rendition of piano numbers embracing every conceivable type of composition, including Chopin, Mendelssohn-Liszt, MacDowell, Lund, Huss and Schumann-Godowsky. He was the recipient of a double encore.

A rising vote of thanks was accorded the artists, as well as Mrs. E. Bronx Southwick, chairman of program.

FLORENCE HOLLAND AND LOIS BEACH RECITAL
Elizabeth Kelso Patterson's pupils, the Misses Holland and Beach, shared in the November 18 recital at this teacher's residence-studio. The soprano sang artistically, repeating La Folletta, as well as two songs by Clara Edwards. Miss Beach was in good voice being heard at her best in Ungeduld (Schubert); Harry Horsfall was at the piano.

MARGUERITE POTTER'S OPERALOGUES
Marguerite Potter gave two operalogues within a week in the Board of Education Lecture Course—December 7, Faust, at Pilgrim Hall, and December 10, Martha, at P. S. 165. These were illustrated by stereopticon views and arias on the Victrola.

VRIONIDES PRESENTS NEW ORATORIO
November 29, The Holy Trinity, a new oratorio by Christian Vrionides, was performed at Holy Trinity Chapel, New York. The choir, consisting of eighteen Greeks and Russians, was directed by the composer, and the outstanding impression was that the work had decided merit.

ASSOCIATED MUSIC TEACHERS' LEAGUE MUSICALE
The newly formed A. M. T. L. gave its opening musicale, November 29, at the Hotel Des Artists. Aaron N. Ornstein is secretary.

NEW LEXINGTON GALLERY MUSICALES
A series of recitals and musicales is planned by the New York School of Applied Design in its beautiful gallery, on the ground floor, corner Lexington avenue and 30th street. It is notably artistic, the walls covered with water-colors, and it seats 200 people.

Kwast-Hodapp in Demand Throughout Europe

Mme. Frieda Kwast-Hodapp, noted German pianist, is having one of the busiest seasons of her career, and certainly one of the busiest among contemporary artists. She began it with two London recitals on September 24 and October 2, the success of which has been recorded in these columns. Appearances in Rotterdam, Amsterdam, The Hague and other Dutch towns followed, her first appearance October 24 at the Concertgebouw being in the nature of a sensation. She played there a second time on November 4, followed by three other reappearances in Holland.

Mme. Kwast-Hodapp was the soloist at a Berlin Philharmonic concert under Furtwängler on October 29, and, after filling engagements in German cities and in Zürich with the Tonhalle Orchestra in November, she proceeded on a Scandinavian tour, which began in Stockholm on November 26. Then, after two more Berlin appearances, she goes south to Italy. Some of her dates after the new year include the following: January 7, Fiume; 10 and 12, Milan; 16, Rome; 18, Genoa; 26, Bremen; 30, Brussels; February 3, Düsseldorf; 8, Munich; 16, Berlin; 18, Dortmund; 20, Gelsenkirchen; 22, Elberfeld; 28, Rotterdam; March 3, Amsterdam; 5, The Hague; 12, Paris; 18, Berlin; 22, Prague.

To date there are forty-one dates booked within six months, and demands for more are reaching her agents day by day.

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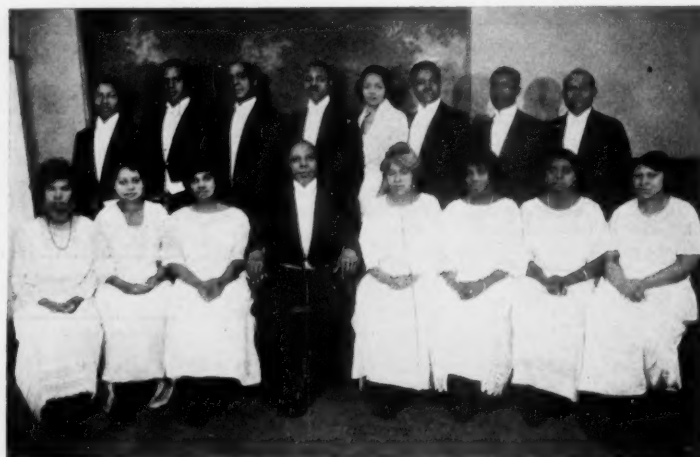
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**DR. HUGO
RIESENFELD,**

for many years managing director of the Rivoli, Rialto and the Criterion theaters, will sever his connection with these theaters on January 1. On December 13, Dr. Riesenfeld conducted his last Sunday noon concert at the Rivoli Theater. It is with regret indeed that the patrons of these well known theaters received the information, but to a representative of the MUSICAL COURIER Dr. Riesenfeld stated that even though he was leaving that organization, his musical friends can be assured that he is to continue in the musical field and that at a very early date he will have some interesting announcements to make.



WILSON LAMB AND HIS EXCELLENT CHOIR OF NEGROES.

All of these singers are pupils of Mr. Lamb (seated) and many are singing in public with success.



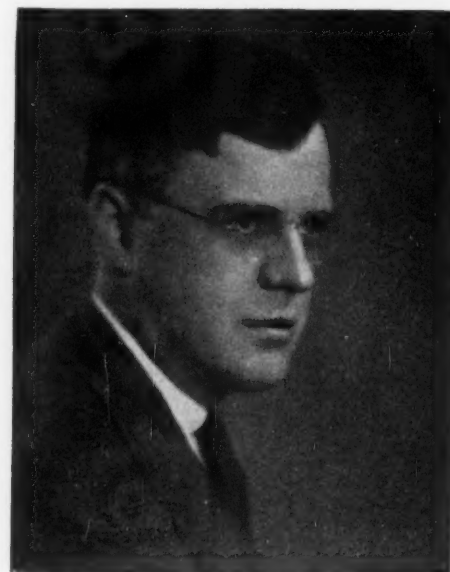
TOFI TRABILSEE,

New York vocal teacher, and his assistant, Pauline Taylor, promenade down the Champs Elysees. Mr. Trabilsee spent the past summer abroad, revisiting Paris, Milan and other European musical centers, where a number of Mr. Trabilsee's pupils have been appearing in concert and opera. Mr. Trabilsee also visited his parents and kin in Syria. He is now busy at his New York studio.



MILDRED FAAS

in Stuart, Fla., where she made such a successful appearance in March that a re-engagement resulted. The soprano will begin a long concert tour the middle of January.



JOHN DOANE,

who teaches every weekday with the exception of Monday. Among his artist-pupils are Marjorie Squires, contralto; Marie Kempley, soprano from California, and Anna Turkel, contralto, whom he is preparing for her New York debut in Town Hall on January 3. He will accompany her at the piano at that time. He accompanied Esther Dale, another pupil, at her Carnegie Hall recital on November 9. Mr. Doane has charge of the music and is organist at the Church of the Incarnation, New York, where his choir is exceptionally fine and includes Esther Thiede, soprano; Mary Allen, contralto; James Price, tenor, and James Stanley, baritone. (Photo by Edwin F. Townsend.)



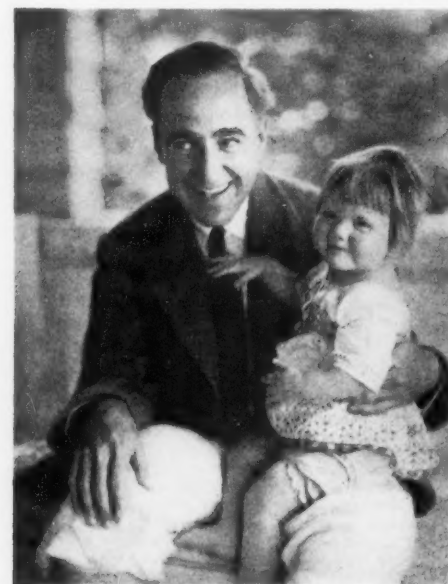
MARIE MILLER,

harpist, photographed with the harp of the Empress Josephine (the wife of Napoleon) at the Chateau de Malmaison.



NATHAN I. REINHART,

concert pianist and accompanist, at the Socur Du Mont Spring, Bar Harbor, Me., after appearing in concert at the Building of Arts. Mr. Reinhart is under the management of V. E. B. Fuller, of the Capitol Attractions, New York.



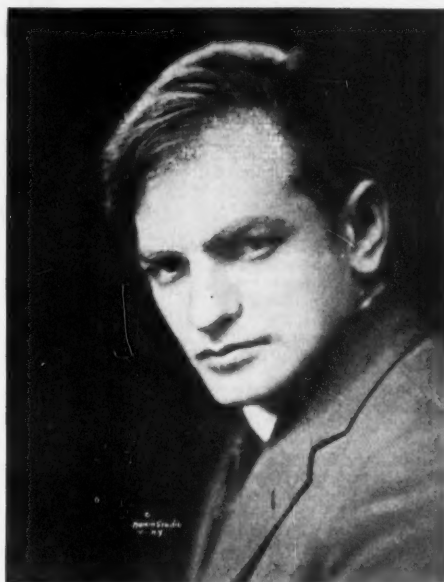
LEE PATTISON.

The extremely busy season which Lee Pattison, of the piano team of Guy Maier and Lee Pattison, has been booked for, gives him very little time to spend at his home in Chicago to enjoy the family circle. He is shown here during a happy moment with his youngest daughter, Patricia.



ROSA LOW,

soprano, who will be heard with Gigli on the Atwater Kent radio program over station WEAF on Sunday evening, December 27. Miss Low recently sang with the Metropolitan tenor in Montclair, N. J., and Springfield, Mass. A recent New York appearance for the soprano was at the Biltmore Musicale. (Photo by Nicholas Muray.)



JAMES WOLFE,

basso of the Metropolitan Opera Company, who gave his first New York recital on December 14 with marked success. (Photo © Mishkin.)



ARNOLD CORNELISSEN,

conductor of the Buffalo Symphony Orchestra, which opened its fifth season on November 15. Eugene Goossens was guest conductor and Mr. Cornelissen appeared as piano soloist, giving a fine performance of the Glazunoff concerto. The well known local critic, Mary Howard, commented as follows: "Mr. Cornelissen made a fine impression by his graceful and glittering performance of the solo part. His tone was always musical and crystal clear, his technique was crisp and sparkling, and he played with a temperamental warmth that held interest. He was rewarded with genuinely spontaneous approval by his hearers. Mr. Goossens gave the soloist unfailing sympathetic support."



GRACE LESLIE,

contralto, has been engaged by the old-established Orpheus Club, of Buffalo, N. Y., as soloist at the March 1 concert of that organization. Other artists appearing as soloists at these concerts this season include Frederic Baer, baritone. Miss Leslie recently appeared as soloist with the Boston Apollo Club with marked success and will soon give her first Chicago recital.



EDMUND BURKE,

bass-baritone of the Metropolitan Opera, with his teacher, Deane Dussert.



EMMERAN STOEBER,

cellist of the Lenox String Quartet and also its founder and organizer, is experiencing the busiest season of his career. In addition to his appearances with the quartet he will be a member of the faculty of the Institute of Musical Art and has recently been appointed instructor of the cello at Yale University. Mr. Stober came to this country in 1913 with a well established European reputation both as a solo and ensemble player, and his associations have always been of distinction and excellence.



THE STUDENT ORCHESTRA AT THE CURTIS INSTITUTE OF MUSIC.

This year, as last, there are two student orchestras at the Curtis Institute of Music under Leopold Stokowski (conductor of the Philadelphia Orchestra), who directs orchestral training at the school. Dr. Thaddeus Rich, assistant concertmaster of the Philadelphia Orchestra, is assistant director of orchestral training. The photographer was able to picture only a small section of the youthful orchestra as the members were put through their paces.



MARIO CHAMLEE,

American tenor, who stepped into the role of Vasco da Gama in L'Africana on a few hours' notice, without orchestra or stage rehearsal, on Saturday afternoon, November 22, at the Metropolitan Opera House, and scored a great success. (Foto Topica, Inc.)



MEDAL PRESENTED TO JULIA CLAUSSEN.

Julia Clausen has had many honors heaped upon her, among them the presentation of the Christine Nilsson Medal by the Royal Academy of Music, Stockholm, of which she is a member. Prior to receiving this medal, shown in the accompanying pictures, the singer had been honored with the Royal Academy of Music's Ludwig Norman Medal and its Jenny Lind Medal. In 1919 she was decorated by King Gustaf with the honorary degree of *Litteris et Artibus*.

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MEMPHIS, TENN.

MEMPHIS, TENN.—Will Rogers and the DeReszke Singers gave a unique and interesting recital at the Auditorium, November 5, under the direction of the Cortese Brothers, the second of their season's Artist Course. The DeReszke Singers gave a splendid program, which included many favorites and a number of new selections. The Corteses are being congratulated on the excellence of their attractions for the season.

SAN CARLO OPERA COMPANY

For the seventh consecutive time the San Carlo Opera Company has played a Memphis engagement, each time winning new laurels. November 19 Lucia was sung, with Josephine Lucchese in the title role. Her success was instant, the large audience recognizing her vocal and histrionic ability with outbursts of applause. The chorus and orchestra, under Carlo Peroni, were excellent.

Faust was presented, November 20, with Anne Roselle as Marguerite; and Pietro de Biasi, Mario Valle, Bernice Schalker, Philine Falco, Demetrio Onofrei and Eloi Grimar. Miss Roselle, who is extremely popular here, made an excellent impression, winning much applause especially after the Jewel Song. Carlo Peroni conducted.

Il Trovatore and Hansel and Gretel marked the closing of the four performances. Bianca Saroya, as the stately Leonora, was given an ovation, being especially fine in the prison scene with Manuel Salazar. The matinee, Saturday afternoon, was presented with Bernice Schalker as Hansel and Philine Falco as Gretel. The audience was enthusiastic, the entire cast warranting much applause. Stella DeMette, as the mother, gave a delightful presentation, vocally and histrionically. Peroni conducted and the ballet added dances.

Credit is due Mmes. John Phillips and E. W. Sturm, who had the management in charge.

BEETHOVEN CLUB

President's Day, an annual event in the Beethoven Club, was celebrated, November 20, when Mrs. J. F. Hill, president, was again honored—this being her eighth year at the helm of this splendid organization of over 2,000 members. The first vice-president, Elizabeth Mosby, presided and presented to Mrs. Hill an engraved "Life Membership." Invited guests were several of the principals of the San Carlo Opera. Rata Present, pianist, was also a guest of honor, having been in the city for the past month conducting a masterclass in the Bolling-Musser School of Music. Mrs. E. Y. Kelly served as chairman in charge of the luncheon, assisted by Mmes. Harry Jay, George Powers and Miss Matilda Reid.

Marie Greenwood Worden, director, and Mrs. M. T. Roush, chairman of the community singing department of The Woman's Evergreen Club, are perfecting plans for a great musical festival in the spring. They will take up special choruses and some opera being studied by the Beethoven Club, of which Mrs. Worden is also the director, and will invite other organizations to co-operate.

BOLLING-MUSSER SCHOOL PRESENTS RATA PRESENT

Rata Present, pianist, was heard in an interesting recital in the Hotel Chisca ballroom. There was a large and appreciative audience. The Bolling-Musser School of Music is under the management of Minnie Milligan.

LOCAL NOTES

Louise Bowen, artist teacher and lyric soprano, gave the first of a series of musicales at the Hotel Peabody. She was assisted by Heber Moss, Richard Martin and Mrs. John Lee. J. V. D.

Opera at the Eastman Theater

The Rochester (N. Y.) American Opera Company offered its second presentation of the season last week, giving five performances of Madame Butterfly in English and using two casts. Earlier in the season Martha was successfully sung and other productions are now in preparation. The entire production was the work of the twin institutions, the Eastman Theater and the Eastman School of Music. Vladimir Rosing directed the productions, Eugene Goossens conducted, Norman Edwards, head of the theater scenic staff, made the sets, and Eric Clarke, managing director of the theatre, was in general charge. The Rochester music critics were quite enthusiastic over the offering. A. J. Warner said in the Times-Union: "The Rochester American Opera Company has made its first excursion into the realm of music drama as opposed to purely lyric opera and has come off with flying colors. Vladimir Rosing in this opera shows his intelligence about artistic as well as dramatic productions. He has so planned and achieved its execution that his action starts Japanese in semblance and stays to the end." In the Herald Ernest Weiss wrote: "The performance was noteworthy for its unusual excellence from a musical standpoint. The orchestra was composed of picked musicians from the Rochester Philharmonic and their playing and the superlative interpretation of Eugene Goossens, the conductor, brought out every shade of beauty."

Not Gunn, But Drake

In the MUSICAL COURIER of November 26, under the title "Proschowsky Pupils Fill Engagements," the following statement was made: "Glenn Dillard Gunn, tenor and teacher in Chicago, is filling numerous engagements in the Middle West. He gave a recital in Madison, Wis., on November 24, and also sings a joint recital with Marie Morrissey in Goshen, Ind. He will sing throughout Kansas, Michigan and Minnesota."

This inadvertent error calls for correction as Glenn Dillard Gunn is not a tenor nor is he a pupil of Mr. Proschowsky. He is a pianist and president of his own school in Chicago.

Mr. Proschowsky's pupil who filled these engagements was Glenn Drake, tenor.

Gigli Sings Carnevali Song

The 301st Bagby Musical Morning on December 7 was thoroughly enjoyed, for the interesting program was presented by three splendid artists—Elisabeth Rethberg, soprano; Beniamino, Gigli, tenor, and Alberto Salvi, harpist,

all of whom displayed their accustomed fine artistry. Vito Carnevali was represented on the program both as pianist and composer, Mr. Gigli singing his Come, Love, With Me, with the composer at the piano. This song has been sung frequently by the tenor and he always scores a hit with it.

CLEVELAND, OHIO

CLEVELAND, OHIO.—November 24, the Marmains—Miriam, Irene and Phyllis, assisted by Mother Marmein, gave a dance recital at Masonic Hall, under the auspices of the local Zonta Club.

GALLI-CURCI

So tremendous is the welcome always accorded Amelita Galli-Curci that she has quite outgrown the smaller concert halls and appeared, November 25, at the Public Auditorium. Never has the voice been in better form, nor the singer in finer spirits, which two facts combined to give local music lovers one of the most pleasant evenings in many seasons. Homer Samuels played his usual suave accompaniments and Manuel Berenguer provided pleasing flute obligatos.

CLEVELAND ORCHESTRA

Nikolai Sokoloff chose for his Thanksgiving night program, at Masonic Hall, the majestic German Requiem by Brahms, for which the Cleveland Orchestra was augmented by the Mendelssohn Choir of Pittsburgh and two soloists—Grace Kerns, soprano, and Thomas Denijs, baritone. The program started off with the Academic Festival Overture and then the solemnity began. The choir, which has received excellent training from Ernest Lunt, its director, sang with admirable tone and phrasing, while the solo voices contributed their artistic bit and Mr. Sokoloff gave a reading of the great work that held the rapt attention of a record-breaking audience.

SINGERS CLUB AND TITO SCHIPA

The Singers Club, a local organization of over 100 male voices, led by J. Van Dyke Miller, began its thirty-third season at Masonic Hall, November 27, with Tito Schipa as assisting artist. The club presented a delightful program of consistently light music, which it delivered in finished and highly enjoyable style. Mr. Schipa was received with his usual enthusiasm. Jose Echaniz made a skilled accompanist. E. C.

Sturani Pupils Heard

Of course pupils' recitals are a very necessary factor in the life of young singers, but when one is obliged to attend many during a season they become more or less a matter of routine to the reviewer. However, on December 5, the writer heard one that was surprisingly effective from all standpoints. Cesare Sturani was the teacher in question and those who rendered the program included: George Esty, Mrs. M. Bernstein, James Ballestrieri, Ainelia Sanandres, Lillian Miller, Ethel Foster, Antoinette La Farge and Lucy Finkle.

All the pupils did extremely well, some showing, perhaps, more talent than others, with regard to voice quality or intelligence in the use of their organ, and interpretation, but they all showed that they had been carefully schooled and in addition revealed quite some poise. Not one sang really poorly, as is the case in many such recitals. There were many professionals in the audience who were warm in their praise of the young artists and their maestro, who was at the piano throughout the recital.

George Esty sang Mirror and Ay, Ay, Ay, displaying a voice of good quality which he used with taste. Mrs. Bernstein was effective in some German songs and an aria from Boheme; she has a voice of agreeable quality and sang with a nicety of feeling. Quite remarkable, however, was the work of James Ballestrieri, who had only been studying a short time, but who sang rather like a veteran; he certainly has a future. Talented, too, is Mme. Sanandres, who has a coloratura soprano voice of charm and much resonance, which was well disclosed in an aria from the Marriage of Figaro and the Caro Nome from Rigoletto. In contrasting effectiveness was the rich voice of Miss Miller in the aria from Samson and Delilah. Mrs. Foster in two songs by Staub and Spross gave added pleasure and showed that she was artistic, indeed, in her interpretations. Miss La Farge, possessor of a voice of great power and beauty, sang the Suicidio aria from La Gioconda, and Lucy Finkle, who has made rapid strides in the last year, closed the well rendered program with the aria from Pagliacci, in which she showed to perfection the clarity and lovely quality of a voice that should take her far.

Impressive Debut of Hartmann Quartet

When the new Hartmann Quartet (Arthur Hartmann, first violinist; Bernard Ocke, second violinist; Mitja Stillman, violist, and Lajos Shuk, cellist) made its debut here in November, the critics all spoke of the precision and unanimity that had been acquired, very notable in a new quartet. Said F. D. Perkins in The Herald Tribune: "Their playing belied the shortness of their association. It was notably spirited and expressive, thoroughly unified, with that effect of mental as well as mechanical unity which marks the best quartets." Olin Downes wrote in the Times: "This is the first season of the Hartmann Quartet, yet the performances were not those of an organization in the formative stage. There was balance, euphony, warmth of tone and feeling. The members did not play as if they were still finding each other out, or undecided in regard to this or that nuance or sonority." The Evening Post critic said: "There were warmth and breadth in its playing. Its ensemble work was excellent, always displaying a fine sense of the composer's writing."

The quartet will give its second concert at Town Hall, January 4. A Mozart quartet will be played; the first quartet by Leo Weiner, a Hungarian composer who won the Coolidge prize three or four years ago, and the Goossens quintet, with the composer at the piano.

George Liebling Busy

George Liebling, pianist, appeared on the Artist Series of Jacksonville, Ill., on December 7. He was splendidly received. Mr. Liebling has also filled the following dates: December 2, Waverly, Iowa; 4, Farihault, Minn.; 9, Springfield, Ill., and December 10, Monmouth, Ill.

ACROSS THE COUNTRY

Albany, N. Y.—Elmer A. Tidmarsh, organist and choirmaster of All Saints Cathedral and organist-director of the First Presbyterian Church here, on February 1 begins his work as director of music at Union College, Schenectady (700 enrollment). Mr. Tidmarsh is very active musically and his work as the leader of the chorus is particularly outstanding in merit. M.

Ann Arbor, Mich. (See letter on another page.)

Bar Harbor, Me.—Diana Hayes, a member of the Salzedo Harp Ensemble, recently gave a concert here for the benefit of the church music fund. L. N. F.

Birmingham, Ala. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Buffalo, N. Y. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Columbus, Ga.—Celebrating the fifth Annual Military Mass of the garrison on the morning of Thanksgiving Day, the personnel of Fort Benning turned out in strength in the big gymnasium of that military station. Music for the affair was furnished by a combined choir of forty-two, formed from the total memberships of The Infantry School Glee Club and the singers from several of the churches in the city of Columbus. The Reverend Father Joseph E. Moylan, of Columbus offered for the occasion the services of his specially trained corps of thirty altar boys.

Annually this Military Mass has been held at the local station, having first been celebrated in 1921. Chaplain Lennan, who originated the local custom, is soon to leave the States for foreign service, and this will be the fifth successive occasion of the sort annually arranged by him.

Unique among church services, this event has become a regular fall feature of this section of the country, persons coming from long distances to hear the singing. The music now used was specially written for this Military Mass, and is said to be the only music of its sort in the world. Its composer, Captain George L. King, graduate of Cincinnati and of Oxford, England, took the pure Gregorian tones of ancient Roman music and vivified them with strains of a martial character. The result is a piece of work that perfectly combined the devotional and the military moods of the occasion.

Council Bluffs, Ia.—A program that excited much interest was given on November 24 at the studio of Maude Graham Bell of this city, who gives instruction, with a competent group of assistants, in piano, harmony, counterpoint and composition. J. Simmons Davis and Ellen Elise Davis, from the Davis Studio of Expression, Omaha, Nebr., were the artists who rendered the delightful program, Mr. Davis offering a talk on interpretation. M.

Dothan, Ala.—Charlotte Miller Jameson, soprano, and Dwight Anderson, pianist, were presented, November 25, under the local management of the Dothan Harmony Club. B.

Grand Rapids, Mich. (See letter on another page.)

Louisville, Ky. (See letter on another page.)

Memphis, Tenn. (See letter on another page.)

Miami, Fla.—An active season is begun at the Miami Conservatory for its fifth year, under the direction of Bertha Foster. The conservatory has completed four years of interesting endeavor, each year bringing greater work and opening new fields. Pupils will again be given the opportunity of studying under instructors selected for their proven merits among them Mana-Zucca, Dewing Woodward, Elise Graziani, Earl Chester-Smith and Effa Ellis Perfield. B.

Minneapolis, Minn. (See letter on another page.)

Moline, Wis.—Under the auspices of the music department of the Moline Woman's Club, the fifth number of the Civic Music Association, Myrtle Abraham, president, was given in the high school auditorium before a large and enthusiastic audience. Tony Sarg's Marionettes provided the evening's entertainment; and a short varied program that of the afternoon. P.

Montreal, Can. (See letter on another page.)

Nashville, Tenn. (See letter on another page.)

Newark, N. J.—Wallace Hall was the scene of an interesting concert, November 24, when the Chamber Music Festival Society presented the Vertchamp String Quartet, assisted by Dr. Sigmund Spaeth and Erwin Nyiregyhazi, in a program of Nordic music. Particularly delightful was the presentation of William Ebner's Ecstasy.

Portland, Ore. (See letter on another page.)

Philadelphia, Pa. (See letter on another page.)

Rochester, N. Y. (See letter on another page.)

San Antonio, Tex. (See letter on another page.)

Saskatoon, Sask., Can.—The Woman's Musical Club opened its season of study with a program of English Opera. Modern French Composers formed the program in November. On October 13, the first of a series of recitals was given by advanced pupils of the Lyell Gustin-piano studios. It was a Bach program. The following pupils were heard: Gertrude Broadhurst, Alma Sheasgreen, Helen Roenicke, Evelyn Eby, Reginald Bedford and Millicent Lusk.

Arthur Egerton of Winnipeg gave an organ recital in Third Avenue Church on November 13.

Brahms' Requiem was sung by the choir of Third Avenue Church on November 24. The soloists were Sydney Aird Hogarth and Kenneth King.

Helen Davies Sherry presented her pupil, Gertrude Outhwaite, in a song recital at the Normal School Auditorium, November 28. T.

Tulsa, Okla.—Pupils of William Walter Perry, all under eleven years of age, gave a recital at the College of Fine Arts, November 14. They included Wilma Harris, Ruth K. Nopper, Billie B. Winningham, Mary B. Evans, Jean F. Harris, Lydia Beal, Maxine Martin, Thelma Croft, Helen Hand, Margenell Elliott, Ruth Conley, Elizabeth Stelle and Martha F. Pickens. E.

Toledo, Ohio. (See letter on another page.)



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ANOTHER REGNEAS SINGER OFF FOR A CONCERT TOUR

Jennie Beach, Soprano, After Her Successful Recital in
 Harrisburg, Receives Engagements for Nine Concert
 Appearances—Has Studied Three Successive Sum-
 mers at Raymond, Maine, and One Year in New
 York with Joseph Regneas.

In these days of keen competition without influence or financial backing, but with the background of good sane singing, Jennie Beach, for whom her instructor, Joseph Regneas, has long predicted success, captured another prize in the form of nine concert appearances on a single tour, which will take her from New York, December 7 to the 20.

Miss Beach was bubbling over with enthusiasm when seen by a MUSICAL COURIER representative: "I simply can't believe my good fortune," she began, "when I think that I am to appear before these different audiences. You see, ever since I was a little child I wished to be a singer, and whenever I would play with my little friends I would make them sit in rows and I would come from behind the wings, out on the imaginary stage and play 'Opera Star.' I had little opportunity to hear good singers, but I read of them in magazines and musical journals. I would read about these wonderful creatures so that they ranked in my mind with the princess in the tower who was rescued by the prince or the beautiful child with a fairy godmother who with the magic wand could make all things come to pass. Now, I, myself, have graduated from that sense of longing to 'being' one of that number who thrill audiences with their song.

"If you are not a singer and if you have not lived this 'dream life' you cannot possibly realize what it means to me to find myself one of those far off distant persons whom I have always beheld in my fancy on a very high pedestal. And it has all come about so quickly. Would you like to hear about it?"

"Well! Just three years ago, or rather, to be very exact, in the spring of 1923, Mr. Mausert, the prominent organist and promoter of spring festivals in my home city, Harrisburg, Pa., who had always shown an interest in my voice, told me of an instructor in New York from whose studio he had often engaged singers for his special services and festivals and suggested that I make a trip to New York to consult with him. I was then filling a small church position and it was not easy for me to undertake the cost of such a journey. I did, however, and that trip and consultation proved to be the turning point in my musical life. In fact, I feel quite sure that had Mr. Mausert not been so persistent I would still be at my little work in Harrisburg. An appointment was made by mail, and I shall never forget arriving at Mr. Regneas' home and after waiting in the reception room for some twenty minutes, the door to the studio opened to allow the previous pupil to leave and I was asked to enter. The space from one end of the reception room to the far end of the studio seemed endless, but to my great delight I was not a bit nervous when it came time to sing. There was something about the studio which seemed immediately to put me at ease, and Mr. Regneas, with a few words made me feel that there was nothing to fear.

"All the dread, which I had had for a week, of appearing before 'the big master' passed away when I felt the seriousness, yet kindness, of the one who has since meant so much to me in my ambitions.

"Mr. Regneas was lavish in his praise of my natural voice and spoke of my possibilities, but he made clear to me the difference between my possibilities and probabilities, which



JENNIE BEACH,
 soprano.

he said depended entirely upon myself, my application, my faithfulness, my courage and effort. I felt at that moment as though I could have conquered the world and I have never for a moment since that time faltered in putting forth my best effort in attaining what he said was possible for me to attain.

"I was tied to Harrisburg, but managed to go to Raymond, Me., for the summer of 1923. When I returned to Harrisburg in the fall the improvement was so marked that I was immediately engaged as soloist at the largest church there at a very fine salary which more than covered my expenses for the summer's tuition and wonderful outing—my very first one.

"In 1924 I again went to Raymond and studied the entire summer, at which time I prepared a recital program that I gave in Maine and repeated in Harrisburg in the fall.

"Again my progress was such as to prompt the conservatory of music to create a vocal department, which they never had before, and put me at the head as instructor. Things now came thick and fast and by the end of the year the opportunity came for me to go to New York to study regularly. This was a moment indescribable—the chance to study and to work, and move—to study and to work with Mr. Regneas.

"I can only repeat: 'Nur wer die Sehnsucht kennt, weiss was ich leide.' I wrote in high glee of my resolve, and re-

ceived a reply which made me think deeply—over two long typewritten pages. Again was I reminded of those things which had been told me at the time of the consultation, nearly three years before, viz., that neither my natural equipment of voice nor talent could take the place of effort, sincerity and perseverance. The rebound to the understanding that my future was in my hands gave me a courage and determination to a degree never before experienced, and my stay in New York, now nearly a full year, has proved the soundness of the advice.

"Before three months had passed I had an engagement in a church—small, but a beginning. Soon after I began to sing at special church services and to substitute, and just a month ago I was awarded the position as soloist in a large New York church under Organist Federlein.

"Does it not seem like a fairy tale? And for all this I have Mr. Regneas to thank.

"I hope more for his sake than for any other reason that I will please my audiences and that I may eventually develop into the artist he would have me be. And so on Monday I open with a concert at Worcester, Mass., then on to Portsmouth, N. H.; Berlin, N. H.; Gaconia, N. H.; Boston, Mass.; Littleton, Mass.; Groton, Mass.; Freeport, N. Y., and Germantown, Pa.

"I have learned since that the manager had waited to get the result of my song recital, which I gave on November 19, before closing this engagement.

"On this trip I will sing the Waltz Song from Romeo and Juliet, and the rest of my programs will be made up of American, French and German songs.

"And so I am going out on my 'first tour' with the hope that I may send you good reports of my reception everywhere. If I succeed I will be more happy than I can tell you. If I fail to reach my audiences it will only mean that I will try even harder in the future than in the past.

"Eventually I hope to star in light opera, such as The Student Prince, Princess Flavia, etc. Mr. Regneas tells me that is the work I am well suited for, and if he says I can do it I know I can, but I am to sing in church, concert and oratorio for the next few years in order to learn to sing well while he is equipping me for the operatic stage.

"Thank you so much for your good wishes and I hope to warrant your great interest in me, through my best efforts."
 R. L.

News Notes from Curtis Institute

Five classes in orchestra solfège which are to be conducted during the remainder of the season by Marcel Tabuteau, the first oboe player in the Philadelphia Orchestra, have been started at the Curtis Institute of Music, Philadelphia. These are held weekly and are attended by members of the advanced orchestras. Mr. Tabuteau's course coaches the students for orchestral playing regardless of instruments. It consists of the study of the division of rhythm, the "phrasing" of rhythm, articulation, solfège—intonation, training and sight-reading in all keys—and style as it is acquired by phrasing. This is an approximation of the course at the Paris Conservatoire, and is one of the first introduced in a school in this country.

Wilhelm Bachaus, pianist, and Felix Salmond, cellist, gave the first recital in a series of five scheduled for this winter by faculty members. The sterling artistry of both men won the highest praise from critics and music lovers. Mr. Bachaus is resuming his teaching and will be associated for the first time this season with Josef Hofmann in the piano department. Mr. Salmond will take charge of the cello department.

Katherine Lux Conant of Bridgewater, Mass., has been awarded the cello scholarship offered by the Institute. The award was made on the recommendation of Felix Salmond, who instead of conducting the usual competition, held trial hearings for students during a three-week period.

An evening of period music for the harp played by Carlos Salzedo, head of the harp department, opened the series of eighteen concerts to be given at the school this winter. Commenting on the concert the Public Ledger critic wrote: "It was an evening of period music for the harp, and certainly the artist not only revealed the tonal beauty of the instrument, but also illustrated its immense possibilities."

James Westley White's Views on Europe

James Westley White, baritone of Greensboro, N. C., who recently returned from a trip abroad, wrote an interesting article for one of the local papers, in which he said in part: "I have been asked to say something of my recent stay in Europe. There is so much of interest to one making a first stay that it is difficult to discriminate. The musical season was over in most of the places I visited. However, in England I had the pleasure of hearing the choirs of some of the well known cathedrals, including Westminster Abbey in London. I was impressed with the great dignity of these services, and the sonorous qualities of the instruments and voices. I heard also the Beggars Opera in London, said to be the first English opera, and interesting as an antique. In Paris, where I spent a month, both the Opera and the Opera Comique were on in full swing during the entire summer as part of the attractions of the International Exposition of Decorative Arts—in which every country was represented but America. The productions at the Comique were exceedingly fine in many respects. The repertory of this house maintained by the government as is the opera, is mostly from the French composers, and is given with an attention to detail and reverence for the traditions that always insure a satisfactory performance. At the Opera some of the performances were painful to hear, however beautiful they may have appeared to the eye. But, of course, merely to be part of the great audience at this the most magnificent opera house in Europe is sufficient for most people. The musically judicious go to the Comique."

Buffalo Symphony Concert Schedule

The following is the present season's schedule of the Buffalo Symphony Orchestra concerts, of which Arnold Cornelissen is conductor: November 15, Goossens and Cornelissen and Buffalo Symphony; 17, Flonzaley Quartet; December 13, Charles Fleming Houston and Buffalo Symphony; January 17, Helen Garret Mennig and Buffalo Symphony; 25, Bauer, Salmond and Thibaud; February 4, San Francisco Chamber Music Society; 14, Fritz Reiner, conductor, and Buffalo Symphony; March 9, Lenox String Quartet; 14, Albert Spalding, violinist, and Buffalo Symphony; April 5, Barrere and woodwinds.

CHICAGO OPERA

DER ROSENKAVALIER, DECEMBER 6 (MATINEE)

CHICAGO.—The sixth week of the Chicago Civic Opera season opened on Sunday, December 6, with a matinee performance of Der Rosenkavalier, which afforded the general public its first chance to hear the Strauss opera. Many had been anxious to hear this work, but were turned away because hitherto it had been sung on occasions when the subscription sale and absorbed every seat at the Auditorium. On Sunday the Auditorium again was sold out. The cast was the same as heretofore, featuring once again Raisa, Forrai, Mason and Kippis. Henry G. Weber replaced Giorgio Polacco at the conductor's stand, the latter having conducted the previous performances and did it in a manner entirely to his credit.

BORIS GODUNOFF, DECEMBER 7

Cyrena Van Gordon was the bright star of the evening on December 7 when Boris Godunoff was given. Her Marina was as regal to the eye as her voice was to the ear. Some of the best singing of the evening took place in the Garden Scene in the duet between Van Gordon and Antonio Cortis. Baklanoff, in the title role, did extremely well, but he was not Chaliapin. To review the performance truthfully, it must be said that Baklanoff was enthusiastically received and recalled many times after the big scene of the third act. Edouard Cotreuil did his bit more than well and his drunken song was one of the happy moments of the evening. The other roles were capably handled. Polacco directed a very spirited performance, wherein, due to his speedy tempos, monotonous moments were but of short duration.

LUCIA, DECEMBER 8

Schipa as Edgardo and Bonelli as Sir Ashton were the bright lights of the first presentation this season of Lucia.

LA TRAVIATA, DECEMBER 9

A repetition of La Traviata brought the beloved Muzio again in one of her greatest roles—Violetta. Tito Schipa sang Alfredo for the first time this season and did it superbly, even though he had sung in Lucia the previous evening. Richard Bonelli repeated his former triumph as Germont, Sr. Moranzoni conducted.

MADAME BUTTERFLY, DECEMBER 10

Butterfly was repeated with Raisa in the role of Cio-Cio-San, in which she once again created a sensation.

NAMIKO SAN AND PAGLIACCI, DECEMBER 11

On page 5 of this issue will be found an analytic report of the first of the American novelties promised by the Chicago Civic Opera this season, Franchetti's Namiko-San.

In Pagliacci, the feature of the performance was the singing of the role of Nedda by that sterling singer and actress, Muzio, who, by her presence in the cast, gave eclat to the Leoncavallo thriller. Muzio sang the Bagatella so well that at its conclusion the performance was stopped to permit the singer to bow repeatedly her acknowledgment to a justly delighted audience.

FALSTAFF, DECEMBER 12 (MATINEE)

The performance of Falstaff was excellent in every respect. No wonder Toscanini, one of the greatest opera conductors of the day, again this year chose Giacomo Rimini for the role of Falstaff. In this part Rimini is unsurpassable. He gets out of the role all that is in it and from the beginning of the performance to the end he had the house with him. His song had distinction and his acting all the bonhomie of the heavyweight knight. His big success was richly deserved. Robert Steele did well with the role of Ford. Rosa Raisa was regal to the eye as Alice and her song was most pleasurable. Edith Mason sang gloriously the role of Ann, and Claessens that of Mistress Quickly. Charles Hackett was a handsome Fenton, which part he voiced superbly. The balance of the cast was more than adequate.

Giorgio Polacco was at the conductor's desk and he read the difficult score with such musicianship that all the wit contained therein was brought out, and under his efficient baton the Verdi score pulsed with youthful vim, effervescing with joy and laughter. It was a big day for the orchestra, its conductor and several of the principals.

AIDA, DECEMBER 12 (EVENING)

The week came to a close with a repetition of Aida, with Muzio singing the title role and Henry G. Weber conducting the performance.

RENE DEVRIES.

Jonás Pupil Wins Success

Cera Way, artist-pupil of Alberto Jonas, won considerable success at a piano recital given recently in Watertown, S. D. The Daily Public Opinion said: "The Guild Hall was filled with music-lovers last evening to hear the very

fine concert given by Vera Way of Watertown. Our little city is rarely privileged to hear a piano program of such unusual merit. Miss Way's winsome personality and her great love for her work were thoroughly appreciated by the audience which felt the magnetism of her art and which expressed this appreciation in most spontaneous applause. I do not ever remember of having heard the Chopin C sharp minor etude op. 25, No. 7, more perfectly interpreted than on Thursday evening at Vera Way's concert."

A Dinner to Honor W. J. Henderson

About forty friends and colleagues of William J. Henderson, music editor of the Sun and dean of the New York music critics, gathered at the Town Hall Club, December 7, for an informal dinner, arranged by Sara A. Dunn and Charles H. Noble, his associates on the Sun, in honor of his seventieth birthday which had occurred on the previous Friday.

H. O. Osgood, of the MUSICAL COURIER, was toastmaster, and there were three minute speeches by W. J. Guard of the Metropolitan, Harold Anderson of the Sun, Charles P. Sawyer of the Evening Post, Olin Downes of The Times, Leonard Liebbling of the MUSICAL COURIER and the American. Mr. Henderson, confessed that as a rule he was not at a loss as an after dinner speaker, but felt really embarrassed at this occasion by the good will shown him, replied in a short speech, ending happily: "There's nothing we need more than the good will of the men and women who work with us. All of you go at your work each day with a new appetite. You love Music and Music loves you. That is why you have kind hearts and that is why you want to make me happy on my birthday. God bless you all."

Besides the speakers those present at the dinner were Mrs. Henderson, Lawrence Gilman, of the Herald-Tribune; Robert A. Simon of the New Yorker; Franz Kneisel; Mary F. Watkins; Mary H. Flint, of the London Morning Post; Charles H. Davis, of the New York Evening Post; Dr. Charles H. Nammack; Alfred Human, editor of Singing; Alexander Lambert; Percival Monger; Pitts Sanborn, of the Telegram; Bruno Zerato, secretary to the late Enrico Caruso; Paul Morris, of the Evening World; Henrietta Malkiel; Carl Mass; Winthrop Tryon, of the Christian Science Monitor; Richard Aldrich, Margaret Seniuy of the New York Times; Edward Cushing, of the Brooklyn Eagle; Frank A. Wenker, Fern Beecher; Rufus Dewey; Grena Bennett, of the American; Thomas Chalmers; Charles H. Noble and Sara A. Dunn, Mr. Henderson's assistants on the Sun.

Boggetti Artist Reveals Fine Voice

Reba Patton, one of the many artist pupils of Giuseppe Boggetti, vocal teacher of New York and Philadelphia, appeared as soloist at the third concert in the series being given at Witherspoon Hall, Philadelphia. It was a unique tribute which was paid the young lyric soprano by the critic of the Philadelphia Evening Bulletin when he stated: "Reba Patton and the Russian String Quartet were the co-stars of the occasion and either was well worth the admission charge. Evidently there are a number of Philadelphia music lovers with an eye to bargains for the audience was the largest that has attended any of these recitals." Miss Patton, with Josef Wissow at the piano, sang two groups of numbers, by Handel, Saint-Saens, Liszt, Bachelet and Charpentier, and in all of them gave evidence of the excellent training she has received under the guidance of Mr. Boggetti. Miss Patton is the possessor of a rich voice of lovely quality which she has under fine control. Her clear enunciation also adds to the enjoyment of her singing.

Marion Talley with F. C. Coppicus

F. C. Coppicus, of the Metropolitan Musical Bureau, has just signed a contract to undertake the exclusive management in all her professional activities of Marion Talley, the young soprano of Kansas City, who is a member of the Metropolitan Opera Company.

Open Class in Dunning System at Arnold School

The recital hall of the Arnold School, Tiffin, Ohio, was filled with a company of parents and friends on November 24, when the classes in the Dunning System of Improved Music Study appeared in an open class. The purpose of the program was to give an opportunity to the parents to see the musical symbols and the manner of using them in the class work of the Dunning System. The demonstration was

Eleanor Sawyer Called to Paris

(Special Telegram to the MUSICAL COURIER)

Chicago.—Eleanor Sawyer, soprano, who recently made a brilliant debut with the Chicago Opera, sailed for Paris, December 14, in response to a cable stating that her husband, Aksel Faber, who was stricken with typhoid there in November, had suffered a relapse. His physicians cabled to the singer just as she was preparing for important appearances in the major roles of the company. Should she be detained abroad too long for the remainder of the season, she will rejoin the company next season with an enlarged repertory.

R. D.

given principally by those pupils of Miss Arnold, normal teacher, and Miss Clay, authorized teacher, who as yet have had class instruction exclusively, and that for the short period of only ten weeks. Exhibitions of sight reading, hand training rhythm, transposition at the piano and playing of solos and duets were given. Mildred Hoffert, authorized teacher, and Marjorie Weller, who assist Miss Arnold in her classes, assisted on the program.

Chaliapin to Have Own Opera Company

Feodor Chaliapin is going to organize his own grand opera company for a coast to coast American tour for the entire season of 1926-27, later going to Mexico and Cuba for appearances there. The management of the company will be in the hands of S. Hurok, managing director of Universal Artists, Inc. He will endeavor to make his new enterprise as representatively American as possible. No expense will be spared either in the engagement of personnel, or in scenic investiture, properties and costumes.

Mr. Chaliapin's vehicle for the first season will be Rossini's Barber of Seville. This work provides an opportunity for him to display many sides of his talents as a singing actor. He will personally select the complete artistic personnel for the new opera organization, and will be the supreme artistic arbiter of the enterprise.

OBITUARY

Roman Statkowski

The Polish composer, Roman Statkowski, died recently in Warsaw. He was born December 4, 1859 in Szczepiorn, studied with Zelenski in Warsaw and Soloviev in Petrograd. In 1906 he was made professor of musical history and instrumentation as well as vice-director at the Conservatory of Warsaw. His operas, Filena and Marya, won first prizes in London and Warsaw respectively. Besides these he composed a number of works for piano, for violin and piano, and some string quartets.

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MUSIC ON THE PACIFIC SLOPE

PORTLAND, ORE.

PORTLAND, ORE.—With the assistance of Elena Gerhardt, mezzo soprano, the Portland Symphony Orchestra, Willem van Hoogstraten, conductor, presented its second program of its fifteenth season in the Public Auditorium on November 23. Before a sold-out house, Mr. van Hoogstraten led the orchestra through Ernest Schelling's fantasy, A Victory Bell, and Beethoven's fifth symphony. The opening number, The Mastersinger of Nurnberg by Wagner, was broadcast. No praise is too high for the orchestra's new conductor, Mr. van Hoogstraten. He has won the local press. Miss Gerhardt, accompanied by the orchestra, was heard in songs by Brahms and Hugo Wolf. She, as well as the orchestra, reaped high honors.

The Portland Junior Symphony Orchestra, which made a big hit at the last convention of the National Federation of Music Clubs, gave its first concert of its second season on November 25 in the Heilig Theater. Jacques Gerschkovitch conducted in a finished manner. The youthful players achieved amazing effects, especially in Mozart's symphony in G minor.

Every Sunday afternoon the city gives a concert in the Public Auditorium, featuring local talent. An admission fee of fifteen cents is charged to cover the expense. Participants in the first program of the season were Bacon's String Orchestra, Ted Bacon, conductor; William Robinson Boone, organist; Arion String Quintet (Henry Livingston, Eric Gunther, violins; Martin Katze, viola; Brian Hamilton, cello; Alfred Kellogg, piano); Alta Guthrie, violinist; Kenneth Roduner, accompanist; Patsy Neilan, violinist; Dorothy Walton, accompanist, and Marion Mustee, violinist. A large and enthusiastic audience was present.

Portland has a new musical organization, the American Grand Opera Company. The incorporators are E. Bruce Knowlton, Kenneth Snow and Frank Daugherty, and the object of the company is to encourage American composers. Several American operas will be produced each year.

At a recent meeting of the Musicians' Club, the following officers were elected for the season of 1925-26: Cecil Teague, president; Walter Bacon, vice-president; Dent Bowrey, secretary.

Members of the MacDowell Club recently had the pleasure of hearing Arthur Johnson, local tenor. May Van Dyke Hardwick furnished the accompanists. J. R. O.

SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—The Hour of Music Society gave the second of this season's series of programs at the School of Katherine D. Burke and the program was rendered by Margaret Tilly, pianist, and Romain Verney, violinist, assisted by Gyula Ormay, who acted as accompanist.

An excellent program of solo and ensemble numbers was given by the advanced and professional pupils of Elizabeth Simpson at her attractive new studio.

The Pacific Musical Society presented, at their first concert for the month of November, several of its artist members, namely: Noah Steinberg, pianist; Emilie Lancel, mezzo-soprano, accompanied by Margo Hughes, and Alice Guthrie Poyner, violinist. Mrs. Charles Stuart Ayers, president, and her splendid co-workers, arranged a varied program which was received with enthusiastic applause.

Noah Brandt, violinist and composer, passed away at his home during the past week after an illness of several months.

Alda Astori, pianist and accompanist, a member of Alfred Mirovitch's masterclass, came here from her home in Los Angeles so as to continue her work with this musician. Miss Astori is also a splendid linguist who is competent to coach singers in Italian and French song repertory.

Arturo Casiglia presented some of the singers from his Pacific Coast Opera Company at the dinner of the Seven Arts Club.

At the last monthly program given for the students of the Conservatory of Music, Gertrude Wismer-Hoffman gave an interesting talk on Hilda Conklin.

Ada Clement, pianist; Lajos Fenster, violinist, and William Van Den Burg, cello, gave a chamber music concert in the Fortnightly series on November 23.

Russian artists gave a program of their folksong music and dances at a Russian tea given by the Pacific Musical Society at the Fairmont Hotel.

Helen Schneider, pianist, a protegee of Hugo Mansfeldt and former president of the Mansfeldt Club, was the soloist at the California Theater's Sunday morning concert.

A large and demonstrative audience greeted four artist-pupils of Henrietta and Charles Warriner at their first San

Francisco recital in the St. Francis Hotel. The fact that they have been requested to repeat the program proves the success of the recital. C. H. A.

LOS ANGELES, CAL.

LOS ANGELES, CAL.—The Ellis Club opened its thirty-eighth year before a large audience at the Philharmonic Auditorium, November 4, under Director J. B. Poulin. It was assisted by the Madrigal Quartet from the Women's Lyric Club and Tandler's Little Symphony Orchestra. Mrs. Henion Robinson, as in previous years, is the accompanist and three of her compositions were featured.

Helena Lewyn, pianist, and Sol Cohen, violinist, gave the first of three sonata recitals at the Friday Morning Club House, November 5.

Marie Louise Caselotti was soloist at the Russian Arts Program, November 4.

The Ambassador Sextet, under Joseph Rosenfeld, gave an excellent program on November 8.

The Hollywood Opera Reading Club met on November 1 and presented Natoma, Dr. Frank Nagel directing.

The St. Cecilia Club met with Mrs. Jaquitti, November 2, at the Hotel Leighton.

Josephine Dix Compton gave a song recital at the Ambassador, November 8, assisted by Claude Williams, pianist.

Selwyn Harris, tenor, was soloist at the municipal concert at Westlake Park, November 1.

Marion Walters, violinist, of the faculty of the Davis College of Music, recently presented her pupils in recital.

Olga Steeb presented her piano pupil, Eunice Abernethy Downey, in recital in the Ebell Club Auditorium, November 9.

November 12, she presented Elizabeth and Frances Copeland at the same place in a two-piano recital. B. L. H.

Norman Jollif Reengaged

Among his appearances during the holiday season, Norman Jollif is filling three reengagements. On December 9 he was soloist for the Metropolitan Choral Society of New York and on December 13 he sang The Messiah in New Britain, Conn. Four days later he goes to Reading, Pa., to sing works by Bach, Wagner, Dvorak and Saint-Saens with the Choral Society of that city under the leadership of N. Lindsay



NORMAN JOLLIF.

Norden. Last May Mr. Jollif sang Faust in Hartford, Conn., and the Times of that city said: "Honors of the evening went to Norman Jollif, whose work stamped him as one of the best singers on the American concert stage." As a result of that success he has been engaged for The Messiah on January 5. The following week he appears at a musicale in the Hotel Plaza, New York City.

Perfield Sight Singing Course

The aim of the sight singing and musicianship course for professionals and students which is being given by Effa Ellis Perfield at her New York studios, is to unfold musical feeling and rhythm, to teach musical sight reading, to co-ordinate rhythm, time, pulse and tempo, and to develop valuable musicianship work.

The presentation of the course is based on a principle, the application of which makes recall and forefeeling possible and co-ordinates rhythm with melody. The course includes: Rhythmic reading and rhythmic dictation, melodic reading and melodic dictation, harmonic reading and harmonic dictation, inner hearing, silent singing, audible reproduction, part singing, coordinating song with its accompaniment and with conductor's beat; coordinating rhythm, time, pulse, tempo; composite rhythms; syncopation, and added accents; agogics.

In a recent talk on the Co-ordination of Musical Feeling and Reasoning Mrs. Perfield said in part: "True sight reading of music, like sight reading of language, interprets during the process. The final reproduction is dependent upon the fundamental recall and forefeeling. Accurate recall and reproduction of music is absolutely necessary; one note cannot be changed. Accurate recall of language should be cultivated in order to strengthen its true interpretation.

"Why does one read a moving picture caption twice, and even three times to get its meaning? Because only the eye functions and the accurate recall and forefeeling through the ear fails.

"Why is it often true that a person with absolute pitch lacks musical feeling? Because only the ear functions, there is no recall and forefeeling of sequences. Hence the need of coordinating ear with eye, and cultivating recall and forefeeling. The working basis for all sight reading must be true as to feeling and reasoning. Sight singing based on the feeling of tones in chords. The recall and forefeeling of sequences is true. It is fundamental and final. It is musical!

"Rhythm and melody are inseparable in musical sight singing. If greater importance could be given to one it would be given to rhythm. Without rhythm recall and forefeeling are impossible. The greatest disaster that can happen to melody is to sing 'on the beat' without rhythm. The process of singing has destroyed rhythm. The process of singing by 'do-re-mi' intervals and numbers has destroyed melody. Both processes have deadened the ear."

There will be day and evening classes. A guest card may be had by applying to Mrs. Perfield.

Van Hoogstraten Triumphs in New Post

That Willem Van Hoogstraten is making a great success of his new post as conductor of the Portland Symphony Orchestra is evident from the splendid press tributes he received following the first concert on November 9. According to the Portland Telegram, "As a conductor, Mr. Van Hoogstraten leaves nothing to be desired. He has brought his art of conducting to a point of perfection that is extremely rare. He has personal magnetism, a complete and sympathetic understanding of music, and that ability to bring out the best in the musicians under his direction that is one of the first and most essential requisites of a conductor. He is at all times master of all the orchestra's voices." The critic of the Portland News stated: "Mr. Van Hoogstraten not only irrevocably won the hearts of Portland, but produced and conducted the most dazzling and brilliant orchestral program that local music lovers have ever heard. No cultural center of the country could excel the performance of Monday evening (November 9) at the auditorium." Equally enthusiastic was the Morning Oregonian, stating in part: "In artistry, in musicianship, in the metropolitan quality of the entertainment and in the unmistakable manner in which Mr. Van Hoogstraten was received the concert was a triumph for all concerned. Never within memory of the city's music patrons has a conductor in Portland been so unequivocally liked." Among other things the Oregon Journal said: "At the close, after the last chord of Tchaikowsky's Fourth Symphony had been struck, the demonstration became tumultuous with shouts of 'bravo!'"

Gunster Delights Mercedes, Tex.

When Frederick Gunster appeared in Mercedes, Texas, on October 20, the News Item commented: "Mr. Gunster is an American singer of whom America is justly proud. His crystal enunciation and luscious quality and charm of his voice make it possible for him to sway the audience to his mood."

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PHILADELPHIA, PA.

PHILADELPHIA, PA.—Two soloists were presented at the Philadelphia Orchestra concerts of November 20 and 21—Thaddeus Rich, concertmaster of the orchestra, and Carlos Salzedo, harpist. Dr. Rich was heard in the Brahms concerto for violin and orchestra. Although a masterpiece in itself, its beauty was enhanced by the excellence of its performance. Dr. Rich gave a fine interpretation, in addition to exhibiting great ease in all technical difficulties and his usual beautiful quality of tone. Mr. Salzedo played one of his own compositions, The Enchanted Isle, a symphonic poem for harp and orchestra. It is decidedly modern in character and gives a wide scope to the possibilities of the harp. His performance of it was all that could be desired and showed him to be a master of his instrument. The two orchestral numbers of the program were acknowledged favorites—the prelude to Act III of Lohengrin, played with delicacy and beauty, and the Stravinsky Fire Bird Suite, which has much real melody and pleasing harmony. Perhaps the two most popular parts were the Dance of the Princesses and the Berceuse. It was a delightful program, well read and executed, as always.

CIVIC OPERA COMPANY

The Civic Opera Company achieved another triumph, on November 19, when the Jewels of the Madonna, by Wolf-Ferrari, was given at the Metropolitan Opera House before a capacity audience. Helen Stanley, in the leading role of Mariella, was superb, both vocally and dramatically, in spite of the difficulty of the part. Edoardo Ferrari-Fontane, as Gennaro, proved himself a true artist, doing some specially fine work in the second and last acts. Alfredo Gandolfi as Rafele gave a convincing interpretation of the part. Ruth Montague made the most of the role of Carmela and sang with ease and truthfulness to pitch. The other principal parts were well taken by Elsa Meiskey, Tillie Barmach, Bernard Poland, Albert Mahler, Nino Mazzeo, Theodore Bayer and Veronica Sweigart, who sang the title role in Gluck's Orpheo with the Philadelphia Operatic Society, last year, under the auspices of the Philadelphia Music Club. The lesser roles were sung by Sara Murphy, Helen Botwright, Pierino Salvucci, Francis Desmond, Louis Metzinger and Alexander Angelucci. The ballet was again a charming feature, with Catherine Littlefield so fine in the role of Grazia. The work of the chorus was excellent, for not only did it sing splendidly but its action was appropriate.

CHAMBER MUSIC ASSOCIATION

The Chamber Music Society of San Francisco (composed of Louis Persinger, first violinist; Louis Ford, second violinist; Nathan Firestone, violist; Walter Ferner, cellist, and

Elias Hecht, flutist), gave the program for the second meeting of the Philadelphia Chamber Music Association, on November 22, in the ballroom of the Bellevue-Stratford. The Brahms string quartet in A minor was the opening number, followed by Three Medallions for Flute and Strings (a) Spanish, (b) Italian, (c) American. These were characteristic of their names and afforded Mr. Hecht an excellent opportunity to exhibit his skill on the flute. The Ravel quartet for strings in F major was the closing number, splendidly performed and beautifully interpreted.

PHILADELPHIA MUSIC CLUB

At its second meeting of the season, on November 24, in the ballroom of the Bellevue-Stratford, the Philadelphia Music Club presented the Women's Symphony Orchestra, under the direction of J. W. F. Leman, assisted by Helen Buchanan Hittner, soprano; Eleanor Lois Fields, pianist, and Arthur Seymour, baritone. The orchestral numbers were the Athalia Overture by Mendelssohn; two movements from The Rustic Wedding Symphony, Goldmark; ballet, Sylvia, by Delibes; Love's Sorrow, Kreisler, and L'Ingenue Gavotte by Ardit. This organization is doing splendid work under Mr. Leman although greatly hampered by the lack of some instruments necessary for a complete symphony orchestra. There is an excellent spirit manifested by the members and their playing is very good for an amateur orchestra. Miss Fields gave an excellent performance of the first movement of the Grieg concerto, with orchestral accompaniment. Her playing showed facile technical ability as well as artistic interpretation. Mr. Seymour gave a dramatic rendering of songs by Pergolesi, Salter and Gilberte, the latter (The Devil's Love Song) proving particularly popular. Mrs. Hittner, well-known to Philadelphia audiences sang Alleluia by Hummel, with her usual ease, and beauty of tone. It was a program, much enjoyed, doubtless, by thousands, as it was broadcasted.

U. OF P. MUSICAL CLUB

An excellent program was presented by the University of Pennsylvania Glee Club and Orchestra, assisted by Mildred Faas, soprano, at the Academy of Music, November 25. The orchestra is under the direction of Adolph Vogel and is doing fine work. The work of the Glee Club, under Dr. H. Alexander Matthews, is excellently done; the shading of tone, attacks and releases were masterly. M. M. C.

Marcella Roeseler Scores as Elsa

Marcella Roeseler was heard last week for the first time this season when she sang the role of Elsa with Curt Tascher's Lohengrin. One of the newspapers stated that "she sang the Elsa music admirably and her lyric passages, reaching into the upper register, were notable for their purity of intonation and fine spinning of tone." Another critic declared that "her performance on the whole stood under a good star. She looks good and noble, wears the magnificent costumes of

the Princess of Brabant with dignity, and is equal to all the complicated soul-changes of the character. In a word, she gave full proof of a talent that will undoubtedly acquire additional interest with further performances."



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

MANDOLIN QUARTETS

"I am trying to organize a mandolin quartet but find it very difficult to obtain the required instruments. A mandolin quartet consists of a mandolin, mandola, mando-cello and mando-bass, does it not? When impossible to obtain the last two what can be done then? Would three mandolins and a mandola sound good? In a pinch how would four mandolins go? What other instrument would go with several mandolins? Would guitars and ukeleles?"

A mandolin quartet ordinarily consists of first and second mandolins, mandola and mando-cello. The basso is not frequently used. Music is arranged also for three mandolins and mandola and there are various other combinations. Of course, the guitar may be introduced provided music can be had with guitar accompaniment—which is unusual except in the most popular form of music. The ukelele is hardly suitable to such a combination. On the other hand, in modern dance music, either ukelele or banjo might be introduced, but the majority of publications for mandolin orchestra are for mandolin alone.

WHEN TO RETIRE

"At what age do you think singers should retire from public life? None of them seem to have any idea of how they sing when they are growing old; they keep on in just the same way and sometimes it is painful to listen to them. How would it do to have an age limit as is done in the army? The other day at the opera I was impressed with this feeling particularly, as one of the singers forced the voice so much it was evident that it was an effort to reach top notes. It was the only blemish upon an otherwise fine performance."

Singers do not appear to hear themselves sing; having once made a career it is to go on indefinitely, no matter what the limitations. Any criticism as to voice or execution is met with scorn. There are exceptions, which prove the rule. Prima donnas have retired from public life early in the full possession of their vocal powers. Emma Eames was only thirty-three when she bade farewell to the stage, but it was not for loss of voice. It is usually top notes that betray the weakening of vocal powers; screeching takes the place of singing, but as long as the high note is reached in any way, the singer seems satisfied. There is nothing that can be done in the matter unless the public make the outcry. One exception to the necessity of retiring from the stage at an early age was that of Adelina Patti. Born in 1843, it was during the year 1914 that she appeared in concert at Albert Hall in London. Realizing that her voice was not up to top notes formerly sung, all the music was lowered to suit her, and the afternoon was one of undiluted pleasure to the immense audience that filled the hall. There was no reaching after notes, every tone was in the compass of her voice as it was at the age of seventy-one, while the style, diction, execution, were object lessons for all.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

THE RIVOLI

The program at the Rivoli last week began with several diversissements. In Chaplinesque the Rivolettes went through some characteristic Charlie Chaplin antics, following which Charlotte Woodruff sang, and displayed poise and a coloratura soprano voice under excellent control. Fowler and Tamara were well received in their dance numbers. August Werner, baritone, singing with his accustomed skill, and the Rivolette Dancers, costumed in brilliant Spanish shawls, concluded the diversissements in a blaze of color.

Another one of the famous music master series was shown last week, M. W. Balle being the composer under consideration. There was some excellent dancing in this picture, and in portraying some of the important events in the life of the composer such notables as Rossini, Cherubini and Jenny Lind were brought to life on the screen.

There would be many to agree that the best number on the program was the playing of Kharum, the Persian pianist, who made a striking picture garbed in a beautiful native costume. He was heard in several selections, one of them for the left hand alone; his technique was excellent and his interpretations those of an artist.

The feature picture was *Cobra*, with Rudolph Valentino, and it proved by no means one of this film star's best pictures.

THE RIALTO

The musical offering at the Rialto last week was supplied by Ben Bernie and the Rialto Gang. The program featured several compositions by members of the orchestra; Albert and Adele Gloria, novelty dances; George Lyons, jazz harpist; and Suzanne Clough, mezzo soprano, and was accompanied by a running fire of typical Bernie witticisms. Miss Clough, one of the favorites at the Rialto for the past two years, had just returned from Europe, after further study in Berlin with her teacher, Mme. Schoen-Rene. She sang Moya's ever popular Song of Songs, much to the delight of the audience.

The picture was *His People*, featuring Rudolph Schildkraut. The older Schildkraut, as he has been named to distinguish him from his equally famous son, is one of the finest contributions Europe has given to dramatic art in America for some time. His success in the field of legitimate drama has caused considerable interest in his advent into the world of Kleig lights and close-ups. He gives a fine performance in this picture. The plot of *His People* is rather scanty, and faintly reminiscent of Abie's Irish Rose, the love interest in this instance being supplied by George Lewis and Blanche Mahaffey. The play is redeemed however, by some extraordinarily good character acting in which connection Rudolph Schildkraut and Rosa Rosanova deserve special mention.

THE CAPITOL

Tschaikowsky again contributed the introductory offering of the Capitol program last week, this time, in lighter vein, presenting the *Capriccio Italien*. The selection was given a splendid interpretation by the Capitol Grand Orchestra, under the inspiring baton of its leader, David Mendoza. At the conclusion, Mr. Mendoza was forced to bow repeatedly, and to call upon his men to rise and share the enthusiastic applause. There is no doubt but that the excellent musical offerings that precede each week's performances at this theater are meeting with the utmost approval of the audiences. Another musical attraction was the appearance of Tandy Mackenzie, tenor, whose beautiful voice was heard to advantage in a Hawaiian melody, *Malanal Anu Ka Makani*. Mlle. Desha and Alice Wynne appeared in a ballet, *Voices of Spring* (Strauss). The unit that served as a prologue to the picture was particularly attractive, including a solo, *Persanne* from *Lakme*, given by Filippo Ghignatti, first oboe of the orchestra; an oriental dance by Doris Niles; the duet from *Lakme*, sung excellently by Caroline Andrews and Celia Turrill; the Capitol Ballet in a colorful number, and finally an interpretive dance by Renoff and Renova. The feature picture was *Sally, Irene and Mary*, introducing two newcomers to the silver screen and Constance Bennett, whose loveliness completely dominated the picture. Other screen offerings were a nature film, the usual Capitol Magazine and an educational attraction.

THE MARK STRAND

The Strand Symphony Orchestra offered Dvorak's *Carnaval* overture as the opening feature of last week's program, giving it a splendid reading. Later came the Chantal Sisters presenting piano duets, technically well done but altogether too mechanically played; the numbers were *Celebre Tarentelle* (Gottschalk), *Valse* (Moszkowski) and *Kitten on the Keys* (Conifrey). "The Farmerettes," with Mlle. Klemova, Ray Bolger and the ballet corps, gave an enjoyable performance, and well worthy of mention was the organ solo at the conclusion of the program. In the Barracks with the "Royal Hussars" brought forth some twenty or more male singers in several numbers, the soloists being Hector Carlton and Anatole Bourman. The feature picture was *We Moderns*, starring Colleen Moore, who is always fine. The Shrine of the Faithful, an Oriental picture, was also enjoyed, and the Topical Review was an added attraction.

Cincinnati Symphony Orchestra Notes

CINCINNATI, OHIO.—At its second pair of concerts, on October 30 and 31, the Cincinnati Symphony Orchestra won a brilliant success. The first number was the first symphony of Schumann in B flat major. Mr. Reiner's interpretation brought out delightfully the joy and melodic sweetness of this composition. The soloist at the concert was Maria Carreras, who played the *Burleske* in D minor by Strauss. Mme. Carreras' technique

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was adequate to the very considerable difficulties of the piano part. The second half of the program began with three dances from *The Three-cornered Hat*, by Manuel de Falla. The score is one of no mean intricacy and the orchestra played it with a dash and élan, which showed how much both conductor and men enjoyed the work themselves. Last on the program was Rimsky-Korsakoff's *Scheherazade*. This is always a great favorite with symphony audiences, but this was a truly unusual performance of it. Especially the last movement, the *Festival at Bagdad*, which is full of instrumental stumbling-blocks, was played as though it were all a game for children. The rapid double and triple-tonguing on flutes and trumpets came out without a falter. Amazingly rapid tempo was combined with amazing accuracy of rendition. Altogether, the orchestra brought out to the full the instrumental beauties of the composition.

SYMPHONY'S THIRD PAIR

On November 6 and 7, the Cincinnati Symphony Orchestra gave the third pair of concerts of the season. The program was an unusual one—really covering in three steps the progress of music from the seventeenth to the twentieth century. First was the *Concerto Grosso* in D major, Op. 6, No. 5, by Handel. The suave dignity and restrained sprightliness of this suite, for strings "ripeni" and "concertino" seemed to please the audience hugely. It was interesting to listen to this work, for some of these older masters with all their simplicity offer a rather severe test for the modern orchestra, with its larger choir of strings. But the orchestra stood the test admirably. The tone was broad and sustained and full; the bowing was accurate and precise, and the nuances delicate and rightly placed. The second number was the first symphony of Brahms in C minor, op. 68. The second movement was played with broad singing tone; it had the ballad-like quality that should pervade it. The third was full of Brahms' quiet, singular humor. And the fourth resolved the spiritual problem in its prophetic horn-solo, and its march-like section. Altogether a notable interpretation of a giant work! The second half of the program was devoted to the Variations and Fugue on a Merry Theme by J. Adam Hiller, by Max Reger, op. 100. Our audiences look somewhat askance at the name of Reger, as he has made a name for rather d-y pedantry. It was therefore rather difficult to secure a fair-minded hearing for this work. Variations 6, 8, and 10 were omitted, in order not to prolong the concert too much. It was surprising what a wealth of beauty and meaning there was in the work. The theme itself was charming, simple and gay. And out of it the composer reared an imposing structure. What was especially to be remarked was the richness and interest of the orchestration. J. G. H.

NASHVILLE, TENN.

NASHVILLE, TENN.—The season was opened auspiciously recently by the Nashville Symphony Orchestra. There was, to be sure, one precursory musical event, Paul Whiteman and his snappy jazz band, a group which interested a large audience in the Ryman Auditorium. There was also an appearance of the DeReszke Male Quartet and Will Rogers, at that same theater, under the local management of Mrs. L. C. Naff. The first concert of the Nashville Symphony, under the baton of F. Arthur Henkel, its conductor since its founding nearly six years ago, was a noteworthy event. The playing forces have this year been augmented to sixty-five musicians, and the different sections have a balance, in numbers and efficiency, which is remarkable among organizations of its class where the players are drawn from the theater orchestras and from non-professional circles. The program of the Nashville Symphony's first concert consisted of the *Phedre* overture (Massenet); the *Andante Cantabile* from the E minor Tschaikowsky symphony, No. 5; a selection from Friml's *The Firefly*; *The Goblins' Minuet*; the *Dance of the Sylphs* from Berlioz's *Damnation of Faust*, and the *Bridal March* from Rubinstein's *Feramos*. Mrs. R. E. Baber, harpist, provided the solo feature of the bill, rendering two Hasselmans numbers, *Minuet* and *Ballade*, and the *Aeolian Harp* by Godfroid. The orchestra played with an authenticity which was gratifying to those who look for steady improvement year by year. Mrs. Baber's harp work was excellent and well received by the audience of 2,000 which greeted her and the symphony. This accomplished musician and Frances Helen Jackson, harpist, are two of this year's additions to the playing ranks of the symphony.

Dr. George Pullen Jackson, the leading spirit in the founding of the orchestra and its present manager, reports that the public subscription to season tickets for the symphony course has been better this fall than heretofore and that that subscription is sufficient to cover the budget expenses of the orchestra.

A novel project in local instrumental circles is the organization of the Nashville Little Symphony. This group is composed of twenty-five players from the larger ensemble. Plans are on foot to make the Little Symphony a permanent adjunct to the older band, functioning in such ways as are impractical for the latter.

The Pavley-Oukrainsky ballet appeared November 21 in the Ryman Auditorium in a program of dance interpretations. Their work was enthusiastically received by a large audience. G. P. J.

Peterson Pleases Bowling Green, Ohio

May Peterson certainly won a great success in Bowling Green, Ohio, on October 14, not alone with her audience, as a glance at excerpts from the review of her concert that appeared in the *Daily Sentinel-Tribune*, would indicate:

"The appearance of May Peterson at the State College Auditorium last night seemed more like a home-coming reception for one of our girls who had won fame abroad than a mere recital by a stranger. . . . The audience which almost filled the auditorium fell under the spell of her wonderful personality at once. Her poise, her interesting talks regarding the songs she was about to sing, her personal beauty enhanced by a handsome gown, which was itself a work of art, her graciousness and her pure lyric notes wove a web about her auditors so delightful that they were unwilling to be released from it despite the fact that she had supplemented her splendid program with eight encores. And Miss Peterson, too, impressed one as enjoying every minute of the evening. . . . Her register is very wide, and as tone followed tone, their quality reminded

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Gilbert Ross Captures Audience

Gilbert Ross played on December 1 at the Shattuck School, Faribault, Minn.; December 3 at Downers Grove, Ill., and December 8 at Waterloo, Ia. Following the violinist's appearance with the Duluth Symphony Orchestra on November 22 the critic of the Duluth News stated: "Mr. Ross has a pure and sympathetic tone, a supple bow, good phrasing, and above all, a poetic temperament. He chose his numbers with the realization some violinists lack that the violin is essentially a singing instrument. There was a pleasing degree of novelty in his group. After enthusiastic applause the artist accorded an encore." "Gilbert Ross," said the Duluth Herald, "completely captured the audience with his combination of extreme youth and poise and freedom from self-consciousness. Mr. Ross draws a lovely singing tone from the violin which, combined with the technical facility and real temperament, made his group of numbers most enjoyable. The Mozart Rondo was especially well done, while the quality of tone in the Logan-Kreisler Pale Moon was exceptionally fine."

Chotzinoff-Heifetz Wedding

Samuel Chotzinoff, music critic of the New York World, was married last Thursday at Porchester, New York, before Justice of the Peace Merritt, to Pauline Heifetz sister of Jascha Heifetz.

NEW YORK CONCERT ANNOUNCEMENTS

- DECEMBER 17—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Andres De Segura's Artistic Mornings, Plaza; Harlem Philharmonic, morning, Waldorf-Astoria.
- DECEMBER 18—Philharmonic Orchestra, afternoon, Carnegie Hall; New York Symphony Orchestra, evening, Carnegie Hall; Tolleson Trio, evening, Town Hall; Friday Morning Musicals, Biltmore; Joseph Szigeti, violin recital, evening, Aeolian Hall.
- DECEMBER 19—Philharmonic Orchestra, evening, Carnegie Hall; Irwin Schenkman, piano recital, afternoon, Aeolian Hall; Mme. Charles Cahier, song recital, evening, Aeolian Hall; Mount Holyoke College Carol Choir, evening, Town Hall.
- DECEMBER 20—Paul Weiss, piano recital, evening, Aeolian Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium; Philharmonic Orchestra, afternoon, Metropolitan Opera House; Music Festival, evening, Madison Square Garden; Society of the Friends of Music, afternoon, Town Hall.
- DECEMBER 22—Anna Carbone, organ recital, evening, Aeolian Hall; American Orchestral Society, evening, Town Hall.
- DECEMBER 23—Benefit concert for Adele Aus der Ohe, evening, Town Hall.
- DECEMBER 26—New York Symphony Orchestra, afternoon, Carnegie Hall; Oratorio Society, evening, Carnegie Hall; La Forge Berumen Noonday Musicals, Aeolian Hall.
- DECEMBER 27—Philharmonic Orchestra, afternoon, Carnegie Hall; International Composers' Guild, evening, Aeolian Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium.
- DECEMBER 28—William Murdoch, piano recital, afternoon, Aeolian Hall; Beethoven Association, evening, Town Hall.
- DECEMBER 29—Paul Whiteman and Greater Concert Orchestra, evening, Carnegie Hall; Winifred Macbride, piano recital, afternoon, Aeolian Hall; Orchestral concert by Percy Grainger, League of Composers, evening, Town Hall.
- DECEMBER 30—John Coates, song recital, evening, Town Hall.

WHERE THEY ARE TO BE

As Announced

ALTHOUSE, PAUL—Washington (Opera Co. in Samson and Delilah) D. C., Jan. 25.
 BARR, FREDERIC—Meadville (Allegheny College) Pa., Mar. 24.
 CATES, JOHN—Winnipeg, Can., Feb. 1; Brandon, Can., Feb. 2; Moose Jaw, Can., Feb. 4; Regina, Can., Feb. 5; Vancouver, Can., Feb. 8; Victoria, Can., Feb. 9; Edmonton, Can., Feb. 15 and 16; Calgary, Can., Feb. 17; Chicago, Ill., Feb. 21; London, Can., Feb. 25; Buffalo, N. Y., Mar. 1.
 DILLING, MILDRED—Meadville (Allegheny College) Pa., Mar. 24.
 EPSTEIN, LEA—Danville, Pa., Dec. 17; Shamokin, Pa., Dec. 18; Allentown, Pa., Dec. 19 and 20; Bethlehem, Pa., Dec. 21; Bangor, Pa., Dec. 22; Easton, Pa., Dec. 23; Lebanon, Pa., Dec. 24; Harrisburg, Pa., Dec. 25; Huntington, Pa., Dec. 26 and 27; Altoona, Pa., Dec. 28; Clearfield, Pa., Dec. 29; DuBois, Pa., Dec. 30; Ridgway, Pa., Dec. 31; Johnsonburg, Pa., Jan. 1; Warren, Pa., Jan. 2 and 3.
 GIANINI, DUSOLINA—New York City (Roosevelt Recital) Mar. 16.
 HALL, FRANCES—Chicago (The Playhouse) Jan. 3.
 HAYDEN, ETHEL—New York City, Dec. 26.
 HESS, MYRA—London (Wigmore Hall) Eng., Dec. 17; Radlett, Eng., Dec. 19; Holland, first two weeks in January; London (Queen's Hall Symphony Orchestra) Jan. 19; Birmingham, Eng., Jan. 20; Cheltenham, Eng., Jan. 21; London, Eng., Jan. 22; Liverpool, Eng., Jan. 23; Sheffield, Eng., Jan. 26; Glasgow, Scotland, Jan. 28; Bridge of Allan, Scotland, Jan. 29; Edinburgh, Scotland, Jan. 30.
 JULIEVA, INGA—Roland Park, Md., Jan. 13.
 KINDLER, HANS—Webster Grove, Mo., Jan. 28.
 KUHNLE, LAURA DEWALD (pupils)—Philadelphia (musical play) Pa., Jan. 14 and 21; Germantown, Pa., Feb. 26.
 MIDDLETON, ARTHUR—Newark (Music Festival in Elijah) N. J., May 7.
 MORRISSEY, MARIE—Chicago, Ill., Dec. 21.
 MUELLER, MARIA—New York City (Fourth Biltmore Musicale) Dec. 18.
 MURPHY, LAMBERT—New York City (Radio) Dec. 20.

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NORTHUP, MARGARET—Reading, Pa., Dec. 17; Schenectady, N. Y., Dec. 18; Springfield, Mass., Dec. 20.
 PATTON, FRED—Washington (Opera Co. in Samson and Delilah) D. C., Jan. 25.
 SAMAROFF, OLGA—Chicago (Orchestra Hall) Ill., Dec. 18; Washington, D. C., Feb. 4.
 SCHULING, MARGUERITE—Flint (Choir of St. Paul's Church) Mich., Feb. 7.
 SCHWARTZ, JOSEPH—New York City (Fourth Biltmore Musicale) Dec. 18.
 SIMMONS, WILLIAM—New York (Town Hall in Don Quixote) in El Retablo Maese Pedro, with Philharmonic Orchestra) Dec. 29.
 STANLEY, HELEN—Philadelphia, Pa., Mar. 25.
 SUNDELIN, MARIE—Erie, Pa., Jan. 7; East Orange (Upsala College) N. J., Feb. 10; Chapel Hill (North Carolina University) N. C., Feb. 23.
 WERRENATH, REINALD—Chicago (Orchestra Hall) Ill., Dec. 18.

De Hart's Band in Fine Concert

A well arranged and interesting program was presented by the De Hart Concert Band at the Strand Theater, Reading, on December 6. George De Hart is the conductor of the band, the personnel of which is made up of well known players of Reading and vicinity. In fact, Reading musicians were well represented at this concert, for several of the soloists are from Reading and George Wittell was programmed as composer, his Song of the Flowers being so well sung by Sara Dechant that an encore was demanded.

Mr. De Hart showed his skill as a conductor in the splendid performance which the band gave to the first movement from Schubert's Unfinished Symphony, the march from Tannhäuser, Friedemann's Slavonic Rhapsody, Phedre Overture, selections from Friml's Rose Marie, as well as in many encores. Mr. De Hart has worked indefatigably to make these concerts appeal to the public, and that he is succeeding is evident from the fact that there was a larger audience for the second concert than there was for the first.

The soloists selected by Mr. De Hart were Sara Dechant, soprano; Earl Heater, cornetist; Emil J. Minichbach, flutist, and Edna M. Phillips, harpist, all of whom gave pleasure in their various numbers and were so enthusiastically received that encores were given. Monde, so well known throughout the country as a brilliant piano-accompanist, was an added attraction and delighted the audience with classical and popular selections. He was given an ovation and in response played many encores.

These concerts are under the personal management of William J. Reichard.

Elsa Alsen and the American Composer

Elsa Alsen is besieged with songs which are sent to her from American composers, after the announcement that

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she would feature American songs on her season's recital programs.

In Syracuse recently when Mme. Alsen sang The Dream Song by Claude Warford, which she put on her New York recital program and which had to be repeated, many requests came for the name of the composer. Mme. Alsen will devote half of her programs, which she is to sing during the next few weeks in Baltimore, Buffalo and Boston, to American composers.

Adelaide Beckman's Musicale

On December 13, Adelaide Beckman held the first of a series of three musicales at Chickering Hall, an ideal setting for such an affair. About 150 persons, many of them well known in musical and social circles, attended, and warmly applauded the artists of the day: Marguerite Sylva, John Carroll and Hans Barth, pianist.

Mme. Sylva charmed with the Habanera from Carmen and several shorter songs. She was in good voice and delightful mood, and was well received. John Carroll, with Rhea Silberta, composer, at the piano, sang two of the latter's songs, Beloved and Yahrzeit (the latter with violin obligato), and a newer composition by Miss Silberta, words by Eleanor Browne. Mr. Carroll again revealed his fine voice and interpretative ability.

Mr. Barth was heard in several short pieces, among them a Chopin Waltz, and he proved an interesting artist.

Following the program, tea was served. Mrs. Beckman is to be congratulated upon the success of the beginning of the second year of the series.

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ARTISTS EVERYWHERE

(Continued from page 15)

Edwin and Jewel Bethany Hughes, at their recent two-piano recital in Aeolian Hall, won the unanimous and enthusiastic approval of the New York press. The New York Sun found that the pianists "possess the requisite insight and sympathy with the composers' purposes to render their readings illuminative and convincing," while the Herald-Tribune wrote that their "perfect accord and mutual support sustained a noteworthy brilliance." The World said that they "presented the program admirably, playing well together and yet without loss of individuality," and the Times remarked on the "evident satisfaction of the intimately musical audience." The "authoritative, musicianly manner of their playing" was commented upon by the Evening World, and their "exemplary ensemble and sparkling but unobtrusive technique" by the New York Staatszeitung. Other papers were equally commendatory.

Yolanda Mero was soloist with the Syracuse Symphony Orchestra at a concert in that city on November 28.

Os-ke-non-ton, whose recitals of Indian music, with his informal discourses on Indian song and story, form an interesting contribution to the concert stage, will give an evening at the Booth Theatre, Sunday, December 27. This

date was chosen because of Os-ke-non-ton's popularity with young people, who are spending the holidays in New York.

Joseph Martel, baritone, is on tour in the southern states with the Student Prince Company, appearing in the part of Dr. Engle.

Frederic Baer is especially busy this month. Added to his list of engagements already announced is a song recital in Bridgeport, Conn., on December 11. Other important engagements for the baritone are four appearances with the New York Symphony Orchestra, a song recital in Albany, and an appearance with the Brooklyn Woodman Choral Society.

Ruth Breton is adding to her repertoire the violin concerto of Moszkowski, a work which rarely has been heard in this country.

Fraser Gange will spend his second consecutive Christmas in Minneapolis, having been engaged to sing in The Messiah with the Minneapolis Symphony Orchestra on that day. Amy Evans, who is Mrs. Gange, will sing the soprano part in the oratorio.

Charles Stratton gave a short recital in the old Vanderbilt House in New York on December 2 under the auspices of the Society for the Blind.

Florence Bowes, who recently gave her New York debut recital, was engaged for the Kiwanis Club musicale in Washington, D. C., on December 5.

Ethelynde Smith's song recital at Massanutten Academy, Woodstock, Va., on November 5 was given before a capacity audience. Her program of Songs of Many Nations was so well liked by the boys of the school that three encores were added at the conclusion of the recital. November 7 Miss Smith gave an entirely different program at Fairfax Hall, Waynesboro, Va., and the enthusiasm was so great that four encores were given. The soprano is now on a concert tour which will occupy about five months and will cover practically the entire country.

Sigurd Nilssen, basso, made his American debut in opera, December 8, as Friar Lawrence in Romeo and Juliet, with the National Opera at Washington, creating a most favorable impression. A recent recital appearance was at the Maryland State Normal School.

Helen Stanley, according to the Philadelphia Evening Bulletin, made an outstanding success with the Philadelphia Civic Opera Company as Mariella in The Jewels of the Madonna. "Into her characterization of this madcap, violent, reckless girl, Mme. Stanley infused a degree of reality that carried one back to the Carmen of the early Geraldine Farrar. Possessing a voice of lucid clarity, powerful but never strident, Mme. Stanley's upper notes struck fire in her second act duet with Gennaro, and her delivery of the Canatella in the first act displayed sure intonation and vocal flexibility. Twice by the charm of her singing, she 'halted the show' while her delighted listeners, well knowing she could not make a bow, nevertheless insisted on applauding."

Edgar Schofield sang recently in Manchester, N. H., and according to the Manchester Union, "He has a voice which runs the entire gamut from deep bass tones to a high baritone of clearest, smoothest quality." The critic of that paper also stated: "He has been heard extensively both in this country and in Europe and has one of the most im-

portant church positions in New York, in the First Presbyterian Church, with which Dr. Harry Emerson Fosdick was identified." On December 6 Mr. Schofield appeared in joint recital in Port Chester, N. J.

Alfredo Casella, pianist-composer-conductor, has left New York for his first visit to the Pacific Coast. On November 27 and 28 he appeared with the Cincinnati Orchestra, and received a hearty welcome from the many music lovers who remembered him on his first visit to that city in 1921-22.

Isadore Freed, pianist and composer, who formerly was on the faculty of a number of leading music schools, including the Curtis Institute of Music, is now heading the piano department of the School of Musical Art in Philadelphia. He is in the midst of a busy season which includes many concert appearances and much teaching both in Philadelphia and New York. A new book by Mr. Freed on piano playing will be issued by Carl Fischer, Inc. This book should prove of interest to the music teacher who is looking for new ideas in piano instruction.

Henrietta Speke-Seeley, whose lecture-recitals for private schools and clubs and for the N. Y. City Board of Education is well known, is doing some interesting work in lectures on the Music of Pilgrims and Puritans. In October Mme. Speke-Seeley gave a lecture before the Montclair Colony of New England Women, and as a consequence a second date was booked for a neighboring club, the Glen Ridge Woman's Club House, for December 16. Following her Montclair lecture some of the early music, arranged by the lecturer, was sung by Lillian Morlang-Koehler from the Speke-Seeley studios.

Elizabeth Gutman, who recently returned from a successful concert tour in Europe, opened her American season on November 22, at Overlea, Baltimore. Miss Gutman's program consisted of classic arias, German lieder, Spanish songs, Russian and Jewish folk-songs, as well as a group of American and English songs. She was enthusiastically received, the Spanish and Russian songs meeting with the greatest approbation of the audience. Among the distinguished patrons of the concert were the Governor of Maryland and the Mayor of Baltimore. Ruth Gervais supplied admirable accompaniments.

Walter Greene, baritone, sang in Manchester, N. H., on November 23 and 24, and on November 30 he gave a program before the Woman's Club at Long Beach, L. I. Mr. Greene is booked for appearances in the west in January.

George Liebling, pianist-composer, who was in New York again for two concerts on November 21 and 22, left for Chicago and the West to continue his tour of twenty-five concerts. He has already played in St. Paul, St. Louis, Sioux City, and many cities in Iowa, Minnesota, the Dakotas and Ohio. His successes have been such that he has been re-engaged in most of these places. Notable features were his lectures and master classes to the Piano Teachers' Associations in some of the towns.

Rafaelo Diaz has just completed his first records for the Columbia Phonograph Company. He is very enthusiastic about the reproduction of his interpretations of the tenor arias in the operas Carmen and Manon, and the songs Because, by d'Hardelot, and How d'Yon Do Miss Springtime, by Guion.

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